DOCUMENT RESUME

ED 211 055 IR 009 869

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TITLE Mexican American Archives at the Benson Collection: A Supplement for Educators. Exercises for Teaching the Appreciation and Utilization of Primary Source Materials in the Elementary and Secondary Classroom. The Mexican American Community Cultural Awareness Curriculum for Junior Colleges.
INSTITUTION Texas Univ., Austin. General Libraries.
PUB DATE 81
NOTE 93p.; For a related document, see IR 009 917.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Biographies; Community Involvement; *Course Content; Educational Objectives; Educational Resources; Elementary Secondary Education; Guidelines; *Mexican American Education; *Mexican American History; *Mexican American Literature; *Primary Sources; Two Year Colleges

ABSTRACT

A companion volume to the user's guide to the Benson Collection, this teaching guide is designed to encourage students to use Mexican American community resources to supplement textbook materials. The first section, which comprises five exercises for elementary and secondary students covers the definition of information and primary source materials, producers of information, historical biography, Hispanic women, and Mexican American art and music. Educational objectives, procedures, activities, materials, and definitions are provided; background readings, resource persons and community involvement strategies, field trips, and classroom materials are discussed in the resources section; and a professional bibliography is included. An overview and educational objectives precede the course units for 2-year college students in the second part. Topics, student projects and activities are outlined for each of the five units and recommended readings are listed for four of the five. A chronology of Mexican American history and instructions for conducting an interview are appended. (RBF)

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MEXICAN AMERICAN ARCHIVES AT THE BENSON COLLECTION:

A SUPPLEMENT FOR EDUCATORS

Exercises for Teaching the Appreciation and Utilization of Primary Source Materials in the Elementary and Secondary Classroom

The Mexican American Community Cultural Awareness Curriculum for Junior Colleges

by

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The General Libraries

1981

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INTRODUCTION

Education experts and community leaders in the United States have long despaired over the irrelevance, omissions, and negative stereotypes found in educational materials concerning Mexican Americans in the United States. Similar complaints about irrelevant and inaccurate information are voiced by community planners involved in recreational, social services and continuing education programming for the Spanish-speaking.

Educators have sought solutions by 1) recommending undesirable materials for state textbook adoptions with "It's-better-than-nothing" attitudes; 2) using and re-using the same secondary source materials (for example, ninety per cent of the material in the best known Mexican American biographies, Famous Mexican Americans by Clark Newlon, Spanish-Speaking Heroes by Roger W. Oxford, Catorce Personas Lindas by Arturo Palacios and A Portfolio of Outstanding Americans of Mexican Descent covers the same personalities and information); 3) importing foreign-produced materials. Many of these series have been cited by the U.S. Commission on Civil Rights[1] and by the Council on Interracial Books for Children as irrelevant to U.S. ethnic and racial communities, and in many cases as sexist and racist.[2] Foreign-produced materials often do not address the contributions made by ethnic groups in the development of the United States.

The problem identified by the American Council on Education in 1944 of textbook deficiencies regarding minority communities continues to impede the development of effective curricula. Educators in 1944 and now note that "as it stands now, many people have gained the impression through the media of the radio, cinema, press, fiction, music, uncritical travel accounts and the like that most Latin Americans are ignorant, lazy, incapable of governing themselves..."[3] Further, "some U.S. history texts have contributed to these misconceptions."

An editorial in the Los Angeles Times, December 13, 1971, is cited by the Council on Interracial Books for Children Bulletin as the source for a strong indictment against textbook materials with glaring omissions of minority contributions and distortion of minority history. It was their contention that severe damage is inflicted to all children, majority and minority alike, by distortions of history. "Indoctrinated with myths, children have no way of separating legend from truth. This ill prepares them to cope with problems in a multiracial, multiethnic society."[4]

Historian Carey McWilliams notes in his article, "The Heritage of the Southwest," that Southwestern social and institutional evolution will never be understood by anyone in this country until there is general educated knowledge of the Spanish and Mexican contributions to land use systems, livestock and mining industries and law, water rights law, women's rights, and the community property law which is based on Spanish law.[5]

The general consensus among historians, educators and social scientists seems to be that few of the secondary sources available have been based on primary source materials. As can be seen in the following instances, more and more educators and researchers advocate the use of primary information in order to develop objective teaching materials for

dissemination among the Spanish-speaking and in the community at large. For example, in his article, "A Problem and a Promise: Treatment of Minorities in the History Textbooks," historian Felix D. Almaraz, Jr., speaks of "typical survey texts of U.S. history where the Spanish and Mexican contributions to North American colonial development are confined to two double-column pages in the introductory chapter. Three hundred and twenty pages later, the borderlands regain importance because of the Texas question."[6] Dr. Almaraz takes historians to task for not locating and utilizing the primary sources of information which are extant in the United States today.

Another educator and historian, Joseph Navarro, expresses a similar view: "To begin with, very little has been written about the history of Mexicans in the U.S. and almost no effort has been made to tap and index primary sources in the archives and wherever else they might be found. These serious limitations explain why teachers are plagued by problems of organization and periodization: they want to know when their subject begins and what to include."[7]

In the case of Mexican American women, prominent educator Consuelo Nieto notes that, "in order to effectively carry out any practical programs for Chicanas, both in and out of the schooling process, a great deal more research and gathering of primary sources is needed."[8] She sees the purpose of such research as the foundation for directing efforts in three ways: "to expand the Chicana's knowledge of role changes that have been and are taking place among her hermanas, to expand her opportunities for beneficial personal and role divertification, and to inform non-Chicano peoples of the Chicana's contribution to female role development."[9] Nieto sees serious deficiencies in historical documentation on the role of the woman in Chicano society despite the fact that "There are indications that much data exists as part of general historical, anthropological, sociological and psychological works on the Mexican and Chicano, in songs and especially in tradition. To date, however, few efforts have been made to gather this material, let alone to organize and analyze it for the lessons it might reveal."[10] Nieto sees the documentation and dissemination of this type of primary source material as essential in providing "an adequate matrix of the Chicana's economic, political, educational and social conditions in this country."[11]

Many educators and community planners are following recommendations made by the academicians and researchers. For example, the Texas Education Service Center Region I has a program entitled "Humanization Through Culture as the Creative Power" which works to overcome the dearth of Mexican American information in U.S. textbooks. Through this program, children utilize primary and archival sources to write biographies of local notables, to record folktales, and to research local history. In this way the program achieves its objectives "to involve students in the process of community study so that they become increasingly aware that their own community is a meaningful part of our nation's heritage, and to 'humanize' the study of the Chicano by revealing on a personal and effective level what students might never be able to discover in books."[12]

At the University of Texas at Austin this kind of constituency for the use of Mexican American archival materials within the Benson Collection is

already being developed. Curriculum development specialists from the Bilingual Education Office of the Austin Independent School District and from other Texas towns such as Lockhart, Temple and Waco are making use of the materials. Likewise, community program planners are using the archives in planning for local observances of festivities; in the naming of streets, parks and buildings for Mexican American heroes and heroines; and in planning for the collection and preservation of local Mexican American history. Additionally, the University's Mexican American Studies Program, as well as a variety of academic departments, rely on these materials for research at the undergraduate and graduate level. Due to the usage and demand by educators and community people, the Mexican American Libary Program at the Benson Collection has received strong support in its efforts to identify and collect archival materials relating to Mexican Americans.

This teaching supplement therefore is a companion volume to the Mexican American Archives at the Benson Collection: A Guide for Users. The purpose of the teaching supplement is to encourage the use of Mexican American primary materials as enrichment aids for grades K-12 and the junior college curriculum, primarily in social studies and Mexican American Studies. Although primary materials from the Benson Latin American Collection are used as examples to generate student ideas, the supplement has another more important goal than of that promoting the use of a particular depository.

The primary objective of the supplement is to encourage students and other users to utilize the rich, primary community resources around them and thereby supplement and enrich what they learn in textbooks. Therefore, most of the suggested activities directly involve students in work oriented toward the discovery and documentation of primary source materials existent in their own community.

The preparation and publication of this Teaching Supplement was made possible in part by a grant from the U.S. Office of Education Ethnic Heritage Program.

Footnotes

[1]U.S. Commission on Civil Rights, A Better Chance to Learn: Bilingual Bicultural Education, Clearinghouse Publication, no. 51, May 1975, p. 99.

[2]Porfirio Sanchez, "Textbooks: Anglo Biases Warp Depiction of Chicanos," Interracial Books for Children Bulletin, Special Issue on Chicano Materials, 5 (no. 7-8, 1975), p. 16.

[3]Ibid.

[4]Ibid.

[5]Carey McWilliams, "Heritage of the Southwest," in Chicano: The Evolution of a People, eds. Renato Rosaldo, et al. (Minneapolis: Winston Press, 1973), p. 14.

[6]Felix Almaraz, "Treatment of Minorities in the History Textbooks: An Analysis, An Evaluation, A Recommendation," Proceedings, National Conference on Bilingual Education, April 14-15, 1972, Austin, Texas (Austin: Dissemination Center for Bilingual Bicultural Education, n.d.), p. 143.

[7]Joseph Navarro, "The Condition of Mexican American History," in Chicano: The Evolution of a People, eds. Renato Rosaldo, et al. (Minneapolis: Winston Press, 1973), p. 44.

[8]Consuelo Nieto, Chicana Identity: Interaction of Culture and Sex Roles (Washington, D.C.: National Institute of Education, 1976), p. 23.

[9]Nieto, op. cit, p. 23-24.

[10]Ibid.

[11]Ibid.

[12]Mary Ellen Gonzalez and Tomas Thomas, Humanization Through Culture as the Creative Power (Edinburg, Texas: Education Service Center, Region 1, n.d.), p. 10.

PART I

EXERCISES FOR TEACHING THE APPRECIATION AND UTILIZATION OF PRIMARY SOURCE MATERIALS IN THE ELEMENTARY AND SECONDARY CLASSROOM

EDUCATIONAL OBJECTIVES

Levels: Kindergarten through Grade Twelve

When students have successfully completed the exercises suggested in this supplement which are appropriate to their grade level, they will:

1. Understand what constitutes primary materials when referring to a source of information;

2. Recognize that the information they handle daily about people, objects and activities comes from primary materials which may be people, letters, books, photographs, recordings, newspapers, or other types of sources;

3. Develop the awareness that they themselves as individuals are important and that they also produce primary source materials or information about themselves and about other people they know;

4. Be aware that certain people are involved in activities that make them famous and that some of these persons are Mexican Americans whose letters, diaries, literary works and other information are preserved in libraries, archives and other places such as museums in order that other people may learn of their work and lives; and

5. Appreciate the value of producing and preserving primary source materials as a way of preserving their family history, local history and national history.

EXERCISE I: The Definition of Information and Primary Source Materials

In this exercise the students learn the basic definition of information and of primary source materials. They also learn the various sources from which information is derived, thus reinforcing the concept of primary source materials. The objective is to demonstrate to students that they themselves are as effective providers of information as are the movies, television or books.

Procedure

Define information and primary source materials in terms that students at each particular level can understand. Standard definitions for the following terms are supplied in the Materials section of this exercise:

Information

Primary source material

Archival collection

Describe various types of information and information tools: television, movies, newspapers, letters, books and the telephone. Let the children volunteer other ways that people share information about their lives and their community.

Describe the hierarchy of information, from the written word to the printed book and from the drawn picture to the printed picture in a book. Develop the concept that before books can be printed, people must write down their thoughts and ideas. Explain the same about television and radio programs.

Activities

1. Help the children develop an information tree whose branches can have cutouts of telephones, television sets, letters, books, notes, pictures or anything else the children can identify as information tools.

2. Encourage the students to bring from home a "show and tell" object and let them tell the class how they use the object or play with the object. Explain to the students as they perform that they are giving information to the other students. For those students who do not provide an object from home, have them select an article of clothing or a classroom object and let them explain its use or appearance.

3. Let the students each select a book from the classroom or library shelves. Ask them to show their favorite picture and encourage them to speak about it. If they remember your explanation about the production process, ask them how the picture got into the book.

4. Plan a presentation by one or more of the community resource persons given in the Resources Section.

5. Plan a field trip from one or more of the suggested field trip activities in the Resources Section.

6. Let the children listen to or read one of the poems reproduced in this supplement. Explain that many poems like these are written by people every day simply because they like to write poems or stories which show how they feel about people, objects or places and about life. Some poems and stories are never published in books but they still make writers happy and are valuable in an archival collection because people will learn about a particular time or place. Let the children write a poem of their own, ten-word minimum, to read to the class and to file in the class archives until the end of the semester.

Materials

* Poems reproduced from the Benson Latin American Collection Mexican American Library Program archival collections

* Definitions Sheet

Selections: Exercise I

Haiku

by

Estela Portillo Trambley

The moan of March wind
Crouches behind blue mountain....
Half-asleep.

Golden dragonflies
In a dandelion sea
Ride an April tide.

An old red cart
Pulled by a tired horse, creaks
A wooden pride.

How thick and sweet
The brown honey of good words
From the heart's soil.

Men smoke in silence:
Each a legend celebrated
In wintering wait.

How sweet the breath-nape
Of sightless, boundless sleep
Deafened by the dark.

Star-points of laurel
Slowly open in the coolness
Of starlight.

[Reproduced with permission from the Estela Portillo Trambley Manuscript Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise I

[Poem]

by

Alurista

We've played cowboys
not knowing
nuestros charros
and their countenance
con trajes de gala
silver embroidery
on black wool
Zapata rode in white
campesino white
and Villa in brown
y nuestros charros
parade of sculptured gods
on horses
- of flowing manes
proud
erect
they galloped

and we've played cowboys
- as opposed to indians
when ancesters of mis charros abuelos
indios fueron
de la meseta central
and of the humid jungles of Yucatán
nuestros MAYAS
if we must
cowboys play
- con bigotes
y ojos negros;
negro pelo
let them be
let them have the cheek bones
de firmeza y decision
of our caballeros tigres.

[Reproduced with permission from the Alurista Manuscript Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise I

[Poem]

by

Alurista

La canicas y mis callos
y la plebe
We played marbles
scratching the earth
in communion
con nuestra tierra
Chona y sus tortillas
with salt
calientes
and I must groove on hot dogs?
and skip mass?
kneel not to play canicas?
and carve muddy callos?
to dissolve in my wet tongue
salted tortillas
Pan de dios
in communion with my land
cat sup
mustard
relish
dog and bun
- sacrilege!
I will confess my ancestry
hincado
lengua de fuera
shut eyelids
muñecas en rezo
para purificarme
con la ostia of my land
my people licked it
y la plebe sudo sangre
it is ours to play
- marbles
waiting for the bell ring
y el director y el saludo
I was free in the dust
of my marble land
In the wind of my integrity
of my mature self
I must not loose my canicas
I y mi gente
Free in the dust we are
to play canicas,
to commune con
nuestra tierra
donde crece el pan de dios

[Reproduced with permission from the Alurista Manuscript Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise I

Baby Joy

by

Abelardo

A FULL YEAR...NO LESS,
WHAT CLASS.
"baby joy"
THE TWO WORDS GO TOGETHER SO WELL,
LIKE BLUE AND PASTEL.
IF YOU COULD ONLY WRITE NOW
YOU COULD CREATE A MASTERPIECE
TELLING US HOW IT IS
TO EXPERIENCE
THE FIRST YEAR OF LIFE.
...THE SOUNDS...THE COLORS,
THE WARMTH...THE DISCOVERY

YOU SEEM TO BE
ALWAYS SORROUNDED,
EVEN CROWDED
WITH SO MUCH LOVE
FROM YOUR PARENTS,
FROM YOUR ABUELOS,
FROM YOUR SISTER HARMONY
AND YOUR TIOS AND TIAS..
BUENOS DIAS, HAPPY NEW YEAR,
HAPPY BIRTHDAY, HAPPY EASTER AND THANKSGIVING
AND A MERRY CHRISTMAS.
YOU WERE BORN ON THE 17TH ONLY TO BE ABLE
TO PLAY WITH THE BABY JESUS
ON THE TWENTY FOURTH
A GAME OF HIS FAVORITE SPORT:
JOY TO THE WORLD.
JOY TO JOY, A ONE YEAR OLD BEAUTIFUL GIRL.

[Reproduced with permission from the Abelardo Delgado Manuscript Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise I

People

by

Abelardo

A POEM IS SUCH A GOOD HIDING PLACE
FOR PEOPLE WITHOUT A NAME OR FACE,
FOR PEOPLE WITHOUT A NAME OR FACE.
YOU CAN HIDE A WHOLE TOWN
IN JUST FOUR LINES
OR ALL OF THE TRAGEDY OF LIFE
IN ONLY A PAIR OF SILLY RHYMES,
IN ONLY A PAIR OF SILLY RHYMES.
A POEM IS A HOUSE OF MIRRORS
WHERE SILLY PEOPLE LOOK TO SERIOUS
AND SKINNY PEOPLE LOOK TOO FAT.
THE COMEDY OF LOVE, IN THESE MIRRORS,
CAN MAKE LOVE TEARS APPEAR LIKE DIAMONDS
AND DIAMONDS ARE THE ONLY ROCKS
WHICH ARE SHARP ENOUGH TO CUT THROUGH TIME.
PEOPLE BECOME
BALLS OF BRIGHTLY COLORED YARN
WEAVING WORD SYMBOLS WITHOUT SENSE,
WEAVING WORD SYMBOLS WITHOUT SENSE
BUT WITH ALL THE SYMETRY OF LIFE.
PEOPLE ARE THE MAIN INGREDIENT
IN THE MAGIC POTION OF THE MAGIC POET,
IN THE MAGIC POTION OF THE MAGIC POET
WHICH HE USES TO BEWITCH
A PIECE OF PAPER
INTO THINKING
IT IS ALIVE
AND WILL NEVER NEVER DIE.
PEOPLE WITH STREIGHT DESTINIES
AND CROOKED MINDS
ARE FOREVER FROZEN
IN A DOZEN PHRASES
AND ONE METAPHOR.
PEOPLE IN POEMS REMAIN JUST AS BEFORE.
THEY LOVE OR HATE MORE AND MORE.
A RED BALL POINT PEN
CREATES BLUE PEOPLE
WHO ARE FOREVER SAYING PURPLE GOODBYES,
WHO ARE FOREVER SAYING PURPLE GOODBYES.

[Reproduced with permission from the Abelardo Delgado Manuscript Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Definitions Sheet: Exercise I

Information: Knowledge about anything expressed in a symbolic form; strictly interpreted, knowledge differs from data in its news value; information is that part of data that is of most interest to the data user; in common usage, data and information are often interchangeable terms.

Primary source material: Usually refers to all papers, maps, photographs or other documentary materials, regardless of physical form or characteristics, made or received by any public or private institution, individual or family which are adjudged worthy of permanent preservation for reference and research purposes; the term may refer also to such materials not in an official depository.

Archival collection: Non-current records of an organization, institution, individual or family preserved because of their continuing value; an archives file can be an accumulation of records maintained in a planned physical arrangement.

EXERCISE II: Producers of Information

The objective of this exercise and its suggested activities is to develop a strong concept in students of themselves and other people as producers of information. Further, students will receive reinforcement in concepts relating to individual worth, community history and group history; they will learn that events depicted in books, television and in the movies are collected from "raw" or "primary" sources which include people, letters, diaries, local histories, family histories, interviews with people and oral histories.

Procedure

Before students can proceed with the recommended activities in this exercise, they should have an understanding of basic terminology which affects the compilation of family or group history. Standard definitions for these terms are provided in the Materials section of this exercise:

Diaries

Family history

Oral history

Oral interviews

Describe the ways in which this information is used to produce all types of media. Consult the Background Readings on oral history for further details.

Activities

1. Children should produce a small picture book of themselves and their families. Encourage each of them to explain each of the pictures drawn. Discuss how printed works are based on basic information individually produced.

2. Older children can be instructed to interview a family member, on tape if possible, or to produce the interview in drawings or writing. Some basic questions may be:

   a. Name?

   b. Place of residence?

   c. Do you work at home or outside the home?

   d. What kinds of things do you do at work?

   e. What do you most enjoy doing everyday?

   f. What do you most dislike doing?

g. Family history (See Appendices in Junior College Section.)

h. When did the family first come to the city?

i. Are there any unusual family members or stories about family members to be shared with others?

j. If the family is an immigrant family, the child may want to share information he or she knows about the country of origin.

3. Students can turn in a photo-biographical essay about themselves and their families. If photographs are unavailable, they can complete the activity with sketches of themselves, of places where they have lived and of members of their family.

4. If infant photographs are available, students may compare them with recent school photographs. Presentations should include discussions on the value of keeping this type of primary source material for their own family history.

5. Students from the third grade on may be assigned to keep a diary of activities ranging from two days to as long as one week depending on the grade level.

6. Let the children pick any event in their recent past to write about as a short historical account to be kept in a classroom "local history file." Let them provide one or two cartoons or drawings about the event.

7. Plan a presentation by one or more community resource persons as suggested in the Resources Section.

8. Plan a field trip from one or more of the suggested field trip activities. If there is an archival collection in the area, a visit would be appropriate as part of this unit. Have the children review files and photographs that relate to their particular ethnic group. If there are none, the archivist can perhaps show photographs and information relating to the neighborhood where the school is located.

9. Visit, with the children, an exhibit of local historical photographs or arrange for an exhibit to be set up at the school for the children to view. Public libraries often have photograph collections which may be borrowed.

Materials

* One page of a diary or journal from the Benson Latin American Collection Mexican American Library Program archival collection

* Definitions Sheet

Selection: Exercise II

[Reproduced from "Santiago Tafolla: An Autobiography, 1837-1906," an account of Tafolla's travels in 1848 when at age 11 he ran away from home and joined an American wagon train going east. This account is part of the Tafolla Family Papers at the Benson Latin American Collection, The University of Texas at Austin.]

During my cross-country trip I had my share of adventure and strange encounters. In those plains, much of the terrain was inhabited by tusas, called "prairie dogs" in English. The areas where they abound are known as "dog towns" (poblaciones de perros).

Accompanying us on the train were twelve Indios Sahuanos, who are called "Shawnee Indians" in English. These Indians were employed as scouts and hunters by the owners of the train, and for scouting purposes they rode in the front and at the back of the train. They used carbines[1] and were excellent marksmen. Daily they killed deer, berrendos,[2] and cibolo.[3] The tusas or prairie dogs would come out of their caves, stand on their hind legs, and bark at the train on both sides of the tracks.

One day, one of the Indians shot at one of them and wounded it so badly, the guts literally spilled out. Out of curiosity I took it to the campsite where we spent the night. Like a dummy, I was playing with it when it dug its teeth into one of my fingers, and I could not make it let go. Finally, my companions managed to pry it loose. I suffered for a time from the bite, and my hand and arm were swollen. Later on, I found they were quite poisonous and that they inhabited the same caves as the chilladora snakes.

The train did not run on Sundays, so one Sunday, some of the Americanos decided to bathe. I went with them but I didn't bathe with them because I was too embarrased to take off my clothes in front of them. The water was deep enough to swim in and there was much tule grass of the type that grows in water. I really didn't think it would be so deep, and when they left, I got into the water to take my bath. I got into really deep water and since I could not swim, I thought I would surely drown. A million thoughts flashed through my mind at that moment. I saw myself drowned as punishment for having run away from my brother; and many other similar thoughts flashed through my mind. But I did not lose consciousness. I grabbed at the grass and moved toward the bank, still holding onto the grass. I moved underwater until I could stand and get my head above the water. I have never forgotten that incident.

[1]Carbines: author uses the term carabinas de pelo.

[2]Berrendos: a species of deer.

[3]Cibolos: buffalo.

Definitions Sheet: Exercise II

Diaries: Day to day recordings by individuals detailing activities and relationships with other persons; such accounts usually revolve around a) the nature of the activity, b) the purpose of the activity, c) the outcome of the activity, and d) the person's feelings and attitudes about the activity.

Family history: Record of pertinent data regarding the relatives and home associations of a person; that part of a case study of a family, as used by researchers, social workers, or other investigators, which includes pertinent data relative to the development of the family unit in question and which is necessary for a study of the total situation of the individual members of a family.

Oral history: A method of collecting historical information; oral history is not a subject field, but rather a method that includes oral interviews, family histories and videotape interviews.

Oral interviews: A method used for collecting oral history which involves a preplanned tape-recorded interview with someone who has first hand knowledge of an event or a way of life that is of historical interest.

EXERCISE III: Historical Biography

Children should develop an awareness and appreciation for historical biography and the sources from which it is drawn. More specifically, they should develop awareness of the fact that all ethnic and racial groups have contributed to the development of this country and that, in some geographic areas of the country, some specific ethnic groups have had greater influence than others.

The children, in learning about historical biography, should review factors which determine "greatness" as recognized by historians and biographers. Such factors may be valor in battle, service in a public office, creator of a work of art, humanitarianism, and so forth. Children should become aware also of the fact that many persons are "great" by the standard definition of "greatness", but they are not famous or included in history books or biographies.

Procedure

Present the five biographies included in the Materials section of this exercise. These biographies are of persons who have made significant contributions to the community at large and to the development of the Mexican American community in particular. Refer to the Guide and to the particular section which includes holdings on these persons. Point out to the students that these materials on deposit in the archives represent activities or work which have made these persons "great" as contributors to their community at a particular time and place. Because of this contribution, it is very important to maintain these items in an archives so that biographers and historians can write books in the future. Standard definitions for these terms are given in the Materials section of this exercise:

Biography

Autobiography

Biographer

Historian

History

Activities

1. A group of three or four students may pick a well-known member of the Hispanic community to interview. This person could be a business person, a teacher, a church person, an elected official or a political worker. From the interview notes, the students should develop a biography on the person interviewed.

2. Based on the types of material usually collected for archives, such as the ones shown in Mexican American Archives at the Benson Collection: A Guide for Users and in the sample sheet from the Guide

which is included in the Materials section of this exercise, the student should produce a five or six item "guide" to the archives of the person interviewed. These items may be photographs, letters, diaries, a tape used for the interview, a baby dress or a wedding dress shown to the students, a newspaper clipping or any such materials which the subject considers important biographical material. The materials can actually be used to prepare the biography.

3. Students should be encouraged to submit their work to a local public library if it maintains local history and biography files. If this is not the case, any biographies developed on Hispanic subjects may be submitted to Mexican American Library Program, Benson Latin American Collection, General Libraries, The University of Texas, Austin, Texas 78712.

4. As a second major activity, students should be encouraged to write their own biographies on nationally known Hispanic celebrities. Some of these persons may be César Chávez, Nancy Lopez, Tony Orlando, Polly Baca Barragan, Mari Luci Jaramillo, Lee Treviño, Fernando Oaxaca, Blandina (Bambi) Cardenas Ramirez, Grace Olivares, José Cardenas, Mario Obledo, Vilma Martinez, and so forth. They should be instructed on the use of the library card catalog, the Reader's Guide to Periodical Literature and the Biography Index.

5. Let the students in the higher grades write letters to Hispanic personalities requesting a brief statement from them about the factor or factors which contributed to their success. Addresses can generally be researched through the local public library.

6. Based on the review of the five Mexican American biographies, the archives list provided with this exercise and activity #4 above, the students should prepare a list of five personal or professional attributes or characteristics which are obvious factors in producing a successful, contributing member of society.

7. Plan a presentation by one or more of the community resource persons suggested in the Resources Section. Let this person elaborate on "success" or "commitment" characteristics which can make Hispanic individuals great.

8. Plan a field trip from one or more of the suggested field trip activities. The trip can be undertaken to a building planned by a Hispanic architect, or one built through the efforts of a Hispanic group or individual. It may be to a school or center named after a Hispanic person or to a historical marker or site which indicates the participation of Hispanics. The place of business of a Hispanic person is another possibility.

Materials

* Interview outline (See Activity 4 in Exercise IV of this section and Appendices I and II in the Junior College section.)

* Biographies of five Hispanic public figures

* Sample sheet from Mexican American Archives at the Benson Collection: A Guide for Users

* Definitions Sheet

Biographies: Exercise III

César Chávez

Born on March 31, 1927, in Yuma, Arizona, César Estrada Chávez has become a symbol of the Mexican American spirit of achievement and brotherhood. Because his family worked in the agricultural labor fields in Arizona and California since he was a young child, he never attended school regularly and dropped out at the seventh grade. Despite this lack of formal education and the fact that he was very poor as a child and as a young adult, he has become one of the country's most admired labor leaders.

César Chávez's interest in agricultural labor organizing stemmed from his father's activities as a union member when César was growing up. César also knew from his own experience as a farmworker that the only way farmworkers would get decent wages and benefits would be to organize.

In 1952 he began work with the Community Service Organization which was attempting to organize Mexican American workers. After nine years of experience he returned to Delano, California, to help organize farmworkers in California's agricultural fields. Most of the grass-roots organizing was done in the early 1960's and culminated with the famous Delano grapepicker's strike.

César Chávez' work paid off and in the late 1960's his self-financed union joined with the established AFL-CIO union of farmworkers and he became the head of a 17,000-member union.

César Chávez won national support for his efforts after he led a protest march over 300 miles from Delano to Sacramento in March, 1966, and a 25-day fast in the winter of 1968. For his endurance and commitment to the farmworker cause, he is considered a great man.

Source:

Rivera, Feliciano. A Mexican American Source Book with Study Guidelines. Menlo Park, California: Educational Consulting Associates, 1970, p. 120.

Nancy Lopez

Nancy Lopez is a young Mexican American woman who is a nationally recognized golf champion. She was born and raised in Roswell, New Mexico, the daughter of Domingo Lopez, owner of an automobile repair shop.

Nancy learned to play golf on her own, as a family recreational activity and without professional training. At the age of seven, she was playing at the public links course in Roswell with a sawed-off four-wood. At nine, she won her first peewee tournament by 110 strokes. She led the Goddard High School boys' golf team to the state championship, and also during her high school years she won two national junior girl's titles.

Nancy attended the University of Tulsa on an athletic scholarship and left at the end of her sophomore year to play golf professionally. In her first three tournaments, including the U.S. Open, she finished second. By 1978, when she was featured in Newsweek magazine as "Queen of the Green," Nancy had won most of the women's major golf tournaments, including the Bent Tree Classic in Sarasota, Florida.

The qualities that have made Nancy Lopez a champion are described as a combination of raw talent, the will to win and uncommon poise. Her style has been described as unorthodox, with a golf swing which drives a ball as far as any woman golfer ever has and exceptional putting ability.

Her will to win enables her to go beyond a good golf player to being a champion. At the Coca-Cola Classic in 1978 Lopez saved a crucial par on the seventeenth hole by blasting out of a deep bunker to within three feet of the cup. With that shot she tied Jo Anne Carner, a veteran champion golfer, and eventually defeated her.

Nancy Lopez' celebrity status and wealth has not affected her close ties with her family. When her mother died Nancy withdrew from her tour, deeply depressed because she had not yet bought her the house she had promised her, the house that her parents had postponed buying to pay for her education and for expenses related to her training and travel.

Source:

Newsweek, June 12, 1978, p. 77.

Edward R. Roybal

Edward R. Roybal, United States Congressman from California, was born on February 10, 1916, in Albuquerque, New Mexico. He attended Roosevelt High School in Albuquerque, and for his college education he moved to California where he studied business administration at the University of California at Los Angeles.

After high school Congressman Roybal joined the Civilian Conservation Corps, one of the agencies created by President Franklin D. Roosevelt to provide employment and improve the situation of poor people during the Great Depression. A few years later, still interested in public programs, he became a public health educator with the California Tuberculosis Association.

After serving in the United States Army in World War II, he came back to Los Angeles and continued to work with health agencies. It was then that he was elected to the City Council for four terms. In January of 1963, Edward R. Roybal took office as U.S. Congressman from California's 30th District. His special interest has been his work on the Committee on Veterans and Foreign Affairs Committee.

Source:

Rivera, Feliciano. A Mexican American Source Book with Study Guidelines. Menlo Park, California: Educational Consulting Associates, 1970. p. 141.

George I. Sánchez

George I. Sánchez (October 4, 1906-April 5, 1972), educator, scholar and civil rights advocate, was born in Albuquerque, New Mexico, and was educated in the public schools of Arizona and New Mexico. He attended the University of New Mexico where he earned his B.A. in 1930. Sánchez received his M.S. in educational psychology and Spanish at the University of Texas at Austin in 1931 and his Ph.D. in educational administration at the University of California, Berkeley, in 1934. From 1940 until his death in 1972, Dr. Sánchez served as professor and consultant in Latin American education at the University of Texas at Austin. As a member of the Department of History and Philosophy of Education, he served as chairman of that department from 1951 to 1959.

Throughout his career, Sánchez directed his efforts toward the social betterment of Mexican Americans, blacks and other underprivileged groups in the areas of education, politics, health, economics and civil rights. He questioned the validity of intelligence tests given to Mexican American children; he surveyed Navajo Indian educational programs, as well as those relating to Negroes in the South; and he became known as one of the first proponents of bilingual-bicultural education in the United States.

Source:

Paredes, Américo, ed. Humanidad, Essays in Honor of George I. Sánchez. Los Angeles: University of California, 1977.

Estela Portillo Trambley

Estela Portillo Trambley (January 16, 1936-), playwright and novelist, became the first Chicana writer to publish a collection of short fiction, Rain of Scorpions and Other Writings, in 1975. Born and educated in El Paso, Texas, Portillo Trambley received her Bachelor of Arts and Master of Arts degrees in English at the University of Texas at El Paso. She was chairwoman of the English Department at Technical High School from 1959 to 1966 in El Paso before embarking on a communications and literary career.

She produced a talk show for KIZZ Radio and later directed a cultural program for local television called "Cumbres". In 1972, Portillo Trambley received an award for literature from Quinto Sol Publications. More recently, she has served as resident dramatist at the El Paso Community College and was one of the founders of a bilingual theatre in El Paso where she has directed a number of her own plays.

Portillo Trambley has published her works in such literary journals as Grito del Sol and El Grito (Berkeley, California), and was a contributing editor for Chicana en la Literature y El Arte, (September, 1973, El Grito Book Series, Book I, Year VII). Her best known drama, "Day of the Swallows," has been included in such anthologies as Contemporary Chicano Theatre, We are Chicanos and El Espejo. Her more current literary works have been published and reviewed in Revista Chicano-Riqueña.

Source:

Flores, Maria G., and Laura Gutiérrez-Witt. Mexican American Archives at the Benson Collection: A Guide for Users. Austin, Texas: University of Texas at Austin, The General Libraries, 1981.

Sample Sheet from Mexican American Archives at the Benson Collection: A Guide for Users: Exercise III

[MxAm/MSS/017]

TAFOLLA, MARY CARMEN. *Manuscripts and papers, 1967-1980.*

Contents: 10 inches in 2 boxes; holograph and typed drafts of poems, stories, plays and essays; newsclippings; photographs; pamphlets and printed books.

Carmen Tafolla (July 29, 1951-), poetess, writer and educator, is a representative of the younger generation of Chicana women active in literary and cultural professional circles. A native of San Antonio, Texas, Carmen Tafolla received B.A.(1972) and M.A.(1973) degrees from Austin College in Sherman, Texas, and is pursuing an advanced graduate degree at the University of Texas at Austin.

Tafolla's poetry has been published in local and national periodicals such as El Servidor (Seguin, Texas), Caracol (San Antonio, Texas) and Tejidos (Austin, Texas) and in anthologies. She served as director of the Mexican American Studies Center at Texas Lutheran College in Seguin during the years 1973-76 and 1978-79. During 1978-79 she also wrote screenplays for the KLRN public television production "Sonrisas" in Austin, Texas.

The Carmen Tafolla collection is divided into two parts. Part I consists of over 100 drafts of poems, stories, essays and screenplays. Copies of essays written on various topics related to Mexican American culture and social mores complement the creative work. Curriculum analyses and guides are also included here. Part II includes biographical information and copies of articles by or about Tafolla.

Inventory of Carmen Tafolla Manuscripts

Box I: Part I. Works

A. Poems and stories.
   1. Early works, 1967-69, 1974-75.
   2. Recent works, 1976-1980.
   3. El Dulcero y otros cuentos de mí barrio; typescript, incomplete.

B. Screenplays: four written for "Sonrisas", KLRN-TV, Austin; 1978-79.

C. Essays and papers.
   1. Translation of 1649 Alonso de León manuscript; first and revised drafts.
   2. "La Hispana" from The Emergent Ethnic Woman, 1977; notes and final draft.

Box II: Part I. Works (continued)

C. Essays and papers.

3. Thesis: A Relevant Educational Environment for the Mexican-American Student.
4. "El Cine Chicano": paper presented at UNAM/UNESCO conference, Congress of Latin American Cinematographers, 1980.
5. Supplementary Teachers' Guide to Tejanitos, a bilingual reader by Richard G. Santos, 1978.
6. Periquiamos Vatos, a guide to colloquial Spanish of the Southwest prepared for Spanish 134, Spring 1976.
7. "Chicano Literature: Beyond Beginnings", article published in Texas Circuit Newsletter, v. II, March, 1980; first draft and published version.
8. Using Contemporary Literature in the Classroom, report prepared for Texas Joint Council of English Teachers by Texas Circuit.

D. Published versions of poetry:
1. Caracol, v. II, no. 2, October, 1975.
2. El Servidor (Seguin), v. 1, no. 2, June, 1976.

Part II. Biographical Information.
A. Resumé
B. Photographs
C. News articles
D. Copies of Anti-Bicicleta Haiku by Reyes Cardenas and From the Inside Out by Evangelina Vigil.

Definitions Sheet: Exercise III

Biography: A narrative which records the actions and recreates the personality of an individual.

Autobiography: The individual's report of his or her life, or one or more segments of his or her life; one of the more common documents which can be employed in appraising an individual's interpretation of himself.

Biographer: One who writes a biography.

Historian: A student or writer of history; one who produces a scholarly synthesis or interpretation.

History: A systematically arranged, written account of events affecting a nation, social group, institution, science, or art, usually including an explanation of the relationship of events and their significance.

EXERCISE IV: Hispanic Women

This exercise is designed to create awareness in students that Hispanic women are contributors to the development of the Mexican American community. Students will gain awareness of the many areas of local, regional and national concern in which Hispanic women have assumed positions of leadership and have become role models. To the extent that women have contributed to the arts, to history-making events and to the development of the Mexican American community in the United States, they are also represented in archival collections.

Procedure

Activities for this exercise will focus on Mexican American women as writers, as community and political leaders and as important figures in historical events.

The activities will be completed through oral history, through research in secondary materials, and through the use of items included in the Materials section of this exercise. Because Mexican women's history is a relatively obscure topic, a special item on that topic is included in the Background Readings of the Resources Section.

Activities

1. Present to the children a chronology of events from the article on Chicana history in the Background Readings section which shows events in which Mexican and Mexican American women have assumed active roles.
   a. Let each child develop a short story or essay on a heroic action or a noteworthy deed by a woman. The story or essay can be related to one of the events already described by the teacher. The essay can be shared by exchanging papers among the children or it may be read aloud.

   b. Children can be assigned a story about a female friend. Encourage the children to discover unusual adventures or stories about actual events which involved women or girls they know. Some stories can center around migration from another country or migration from another state or city. Experiences of ancestors or relatives during events such as the Mexican Revolution or in times before cars or electricity could be described.

   c. Let the children illustrate their stories.

   d. Compile an anthology of women's and girls' stories into a class book which the children can use as a reader.

2. Allow the children presentation time in class to speak about their fictional or "real" heroines and about the women they featured in their stories. To raise the children's awareness of women as historical personages, discussions during the presentations may center

around the following activities and questions:

* Why is this woman your favorite heroine?

* What kinds of activities did she do that you like?

* What would you do to become a heroine or a hero?

* What personal qualities do you believe a hero or a heroine should have?

* Which heroine or hero would you like to be? (Suggestions can be made from history, from comics, from movies, from television, from the community, from the national news.)

These discussions can lead to the devlopment of a wall chart on men and women which may include:

Heroes Heroines Attitudes Characteristics Activities

This chart can serve to remind children of differences between the sexes and also of shared attitudes, characteristics and activities.

3. Discuss the list of women's roles and occupations included below. Have children add others. Let the children volunteer "job descriptions" for the various occupational categories for women:

* Cacica

* Queen

* Market vendor

* Revolutionary soldadera

* Mother

* Wife

* Daughter

* Writer

a. Students can take class polls to see what each of them prefers to be.

b. Post the choices on the bulletin board. Students may write down or discuss the reasons why they chose each occupation. Depending on the outcome, a discussion may point out why women choose to work which makes them famous and well-known, such as the women whose works are in archives, and the women whose works are included with this exercise.

4. Children can interview a woman or a girl in their family, a woman from the community or from their neighborhood, or a school girlfriend. Questions asked may be:

Students	Adults
Name _____	Name _____
Grade in School _____	Occupation (includes mothers) _____
What do you want to be when you grow up? _____ _____	Work performed (includes mothers and others who work at home) _____ _____
Why? _____	What do you like about your work? _____
What do you have to do to prepare for this occupation? _____	What do you dislike about your work? _____
Who is your favorite heroine? (from history movies, TV, or books) _____	If you could study and do different work, would you? _____If so, what work would you do? _____ _____
Why? _____	Why? _____
What do they do that you like? _____ _____	Who is your favorite heroine? (from history, movies, TV or books) _____
	Why? _____
	What do they do that you like? _____

These interviews can lead to the development of another wall chart where the results may be itemized as:

Traditional Aspirations / Reasons for Choices

Non-Traditional Aspirations / Reasons for Choices

The objective for this activity is to reinforce the concept that women and girls aspire to activities which may be considered traditional and some which are non-traditional. Many women therefore do achieve both traditional and non-traditional goals. Both types

of women contribute materials to archives from which books on women and men are written for use in the classroom and for leisure reading.

5. Let the students read with you the selections by Mexican American women writers included in the Materials Section of this exercise. Let them itemize orally or in writing what the writers did to prepare themselves or produce their work. Discuss whether a male writer would have said the same thing if he had written the piece. Ask how many of the students feel women should become writers and how many students feel they shouldn't. Why? Why not?

6. Read or ask the students to read the three women's biographies included in the Materials section of the exercise. Let the students formulate a mental picture of women or girls as they each think women or girls ought to be. Let them list in which way the three women featured in the biographies correspond or not to their mental picture.

   The group discussion may lead to judgments as to whether a woman can hold both "traditional" and "non-traditional" qualities and be recognized as a "great" person.

7. Discuss whether or not archival collections should include women's works and information. Why? Why not?

8. Plan a presentation by one or more community resource women as suggested in the Resources Section.

9. Plan one or more field trips from the suggested activities in the Resources Section.

Materials

* Selections by women writers from the Benson Latin American Collection Mexican American Library Program archival collection

* Three women's biographies

Selections: Exercise IV

Tejana

by

Carmen Tafolla

Dipped in the aged waters of the Río Grande,
Molded from the clay of many nations,
I am more at home than is the home itself,
And more a stranger than its strangest distant dream.

The blackest twinkle of a sky which is mine alone,
And the driest cracks of a thirsty thorny land,
Cannot exhaust my laughter star of joy,
Cannot outshout my tears silence pain.

Dipped in the aged waters of the Río Grande,
Molded from the clay of many nations,
I am less a stranger than the ages' silent echo,
And more at home than the cut, parched, thirsty earth.

October 17, 1975

[Reproduced with permission from the Carmen Tafolla Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise IV

Voyage

by

Carmen Tafolla

I was the fourth ship.
Behind Niña, Pinta, Santa María,
Lost at sea while watching a seagull,
Following the wind and sunset skies,
While the others set their charts.

I was the fourth ship.
Breathing in salt and flying with clouds,
Sailing moonbreezes and starvision nights,
Rolling into the wave and savoring its lull,
While the others pointed their prows.

I was the fourth ship.
Playfully in love with the sea,
Eternally entwined with the sky,
Forever vowed to my voyage,
While the others shouted "Land."

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Selections: Exercise IV

[Poem]

by

Estela Portillo Trambley

Green spines break earth....
Then sprout...underleaves, buds
Looking for the sun.

Two kittens...black, white....
Shared softness a safe response:
Dreams of soft paws.

Music in a shell
Explores histories of ocean:
Bearing genesis.

Peaks of red clouds....
Sun, past setting in the West
Beneath the earth.

[Reproduced with permission from the Estela Portillo Trambley Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise IV

Haiku

by

Estela Portillo Trambley

The order of stars
Exists because the world
Is made of numbers.

Glass wind-bells capture
The falling of murmurs
Sugared for frolic.

Footprints in the mud
Reveal a passing hulk
Mindless of elements.

In her dreams...laughter
Took shape...net for butterflies
Or precious tears?

She smelled like soap;
Wet wisps of hair took refuge
Around her face.

Mind: a tide...a wind...
Not attached to time and place....
Only to fancy.

The trunk of trees
Marks a leafless substance:
Age-long denizen.

[Reproduced with permission from the Estela Portillo Trambley Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Selections: Exercise IV

Haiku

by

Estela Portillo Trambley

Niños laughed and played
With forked sticks paralyzed
By sapless time.

Low bent with stars
The sky fell in a pool:
A drowning orgy.

A gentle, wild bird
Trembled between warm hands.
Its eyes questioned.

The heart seeks cave-quiet...
Platonic solitude...where, moist,
The soul will grow.

Tree tops gather
For warmth...huge nebula
Beyond noisy hungers.

The wind takes scraps
To teach them grace...along
Streets of silken dust.

A room is happy
When many living people
Take from its warmth.

[Reproduced with permission from the Estela Portillo Trambley Collection, Benson Latin American Collection, General Libraries, The University of Texas at Austin.]

Biographies: Exercise IV

Dolores Huerta

Dolores Huerta has been an inspiration to Hispanic women everywhere. She was raised in the San Joaquin Valley in California by parents who were farmworkers. Her firsthand experience was to prepare her very well to become right-hand assistant and top negotiator for César Chávez.

Before Dolores joined the United Farmworkers' Union, she attended the University of the Pacific in Stockton, California, for three years. During 1964, Dolores became very interested in working on the agricultural farmworker issue regarding union wages and benefits. She joined César Chávez' United Farmworkers Organizing Committee.

Dolores' organizational and oratorical skills, her poise in stressful negotiating situations, and her intelligence soon placed her in a position where she was the chief spokesperson and negotiator for the union. She has served as vice-president of the union, and as such, she represents the union before the California State Legislature and in contract negotiations with agricultural grower businesses in California and in other states where the union has members.

Dolores Huerta has expressed her personal goals to be to work for the betterment and advancement of the Chicano and other farmworkers in the political-economic fields. She has worked toward this goal for the past decade, despite the heavy family responsibility of raising eight children. In achieving the latter successfully, she has depended on help from her family, and help and support from her friends in the union movement. Dolores Huerta also attributes her success in getting involved professionally and personally to the willingness of her children to share her with the farmworker cause.

Sources:

Mujeres de la Raza. Berkeley: BABEL/BASTA, 1971, p. 41.

Herrera, Gloria, and Jeanette Lizcano. La Mujer Chicana. Crystal City, Texas: Crystal City Independent School District, 1973, p. 20.

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Mari Luci Jaramillo

Mari Luci Jaramillo, native of Las Vegas, New Mexico, has distinguished herself in the field of higher education and as U.S. Ambassador to Honduras, a position she held from 1977 to 1980.

Jaramillo's educational achievements include Bachelor of Arts and Master of Arts degrees from New Mexico Highlands University and a Doctor of Philosophy from the University of New Mexico with a major in curriculum and instruction and a minor in Latin American Studies. At the time of her appointment as ambassador, she was chairman of the Department of Elementary Education at the University of New Mexico at Albuquerque.

Jaramillo specializes in curriculum and methods in the elementary and secondary schools, bilingual and bicultural education, and preparation of learning materials. She has been Assistant Director of Instructional Services of the Minority Group Cultural Awareness Center, a Civil Rights Title IV project. Most of her projects have dealt with identifying the educational needs of Spanish-speaking peoples and establishing programs to meet their needs. She has worked in education internationally as a consultant in Latin American education for various institutes through the United States Agency for International Development. She is a remedial reading consultant and has taught remedial reading as well as methods and techniques of learning a second language. She has also helped orient teachers in the cultural values of Spanish-speaking peoples. She has been active in the development of programs for the Mexican-American Affairs Office of the Office of Education. Mari Luci has traveled through Latin America as well as through Europe and Asia. One of the tours, "Cultures in Contrast," was undertaken to pursue further her study of people and to promote international understanding. Mari Luci has held many honors throughout her career, among others being listed in Who's Who in American Universities. Some of her publications are "Cultural Differences Revealed through Language," "The Role of Cultural Awareness in Civil Rights," and "The Future of Bicultural Education."

Source:

De León, Olga. Outstanding Americans of Mexican Descent. Austin: Center for Public School Ethnic Studies, 1972.

Sara Estela Ramírez

Sara Estela Ramírez was born in 1881 at Villa de Progreso, Coahuila, and died at Laredo, Texas, on August 21, 1910 when she was only twenty-nine. She was educated in Monterrey, Nuevo León, and graduated from a teachers' college, Ateneo Fuentes, at Saltillo, Coahuila.

At the age of seventeen, she moved to Laredo, Texas, to take a teaching job as a Spanish teacher. The problems of Mexican Americans in Texas became an absorbing interest in her life, and very soon after she moved to Laredo, she became deeply involved in worker rights.

Sara Estela channeled her energies into work as an orator and organizer for the Mexican Liberal Party, a political organization national in scope, which united Mexican Americans and people from Mexico to work for worker rights. The Mexican Liberal Party advocated an eight-hour day, minimum wages, and women's rights in the home and on the job.

Sarita, as her friends called her, became well-known and admired throughout Texas by those who knew her. Her reputation as an educator and as an orator was enhanced by her skill as a poet. Her skill as a writer she put to work editing her own literary journal, La Aurora. Her poems were also published in two popular Spanish-language newspapers of the time, El Democrata Fronterizo and La Crónica.

Sara Estela's poems and published orations centered on the topics of the working man and woman, the need for unity and mutual assistance, and the need to organize despite disappointments and barriers. Sometimes, too, she wrote of unrequited love and of encouragement for women to be full participants in life and active members of their community. Among her writings are: "A locución," El Democrata Fronterizo, April 17, 1909; "Ayer y hoy," El Democrata Fronterizo, March 27, 1909; "¡SURGE! A la Mujer," La Crónica, April 9, 1909; "La Pagina Blanca," El Democrata Fronterizo, April 10, 1909.

Source:

Zamora, Emilio. "Sara Estela Ramírez-Note on Research." Hembra, (Spring 1976): p. 4-6.

EXERCISE V: Mexican American Art and Music

This exercise is designed to stimulate the interest of the student in Mexican American art and music. It is intended also to create an awareness in students of the abundance of musical and artistic production which serves as a primary resource in communities throughout the United States.

Through this exercise teachers can demonstrate that graphic art, music production and mural productions start with the individual and his or her experiences. In many cases, however, the artistic or musical work of these individuals reach out in wider and wider spheres to communicate with large groups of people. These works of art help to document history, to document attitudes and to document the aspirations of Mexican American culture and people.

Procedure

The teacher should review the background paper on Mexican American art and the definitions and information presented in the Materials section of this exercise before the activities are begun.

The fact that Mexican Americans have a tradition of appreciation for art and music should be emphasized. Both art and music make their appearance in the most common settings and express lofty as well as more prosaic themes. Corridos deal not only with love but also with contraband, prison, or work. Similarly, graphic and decorative art is manifested in home gardens, home altars, embroidery, weavings, paintings or doll-making.

Standard definitions are provided in the Materials section of this exercise for the following terms:

Beauty

Art

Artistic expression

Murals

Folk art

Corridos

Activities

1. Given the standard definitions of art, students can give their own definitions of art and artistic expression. Let them list three items in the classroom that they find pleasing and that they would consider to be artistic.

2. Let them list three items at home which they consider to be works of art. Remind them that a work of art can be an embroidered piece,

a beautiful cake, a garden, a homemade toy, a beautiful photograph, and so forth. If possible, let children bring one item from home that they consider to be a work of art. The concept that art can be everywhere and that persons do not have to agree on the merits of an art object can be discussed. Therefore, objects that are created in our homes or bought for our homes to be used and to be admired can be considered beautiful and artistic.

3. Let the children recreate on paper objects they consider beautiful at home, at school, or in their neighborhood. Post the artistic works. Let the children lead discussions on the merits of their work.

4. Review with the children the basic concepts of artistic expression as detailed in the article on Mexican American art included in the Resources Section.

5. Describe murals as art forms and bring to class illustrations of murals, pre-Hispanic or contemporary. Discuss why the mural has been an important artistic expression for Mexican people in the United States.

6. Let the children group themselves into two or three teams to work on a mural project for the classroom. Post the finished product and follow up with a discussion on the representations in the mural.

7. If there are murals in the community, Hispanic or otherwise, plan a field trip to visit them.

8. Plan an activity around a visit to view a billboard. If this is not possible, some of the children may be asked to draw the figures and messages represented on billboards in their communities. Children can discuss billboards as art forms and murals as art forms. The discussion can center on messages and means of mass communication through outdoor or in-door art forms.

9. Invite a local Mexican American artist, muralist or commercial artist to bring his or her art work and discuss the objectives of artistic expression with the children.

10. Plan a field trip to an art gallery which promotes Mexican American art. If there is none, plan a field trip to the local art museum. If there are no Mexican American art works in the museum, the teacher and the children may discuss later in class the existence of art forms in the community as primary resources still untapped by local institutions.

11. For music activities, children can be instructed on the function of music in society in its various manifestations from academic classical forms to popular songs.

12. Bring at least two corrido records to class including a historical corrido such as "Valentina" or "Gregorio Cortez" and one on contemporary

events such as the César Chávez strike activities. Corridos of this type illustrate to the children the variety of themes used for composing corridos. This variety also illustrates the deep roots that corridos as musical art forms have in Mexican American culture and experience.

13. Children can be assigned to compose a corrido about any theme of their choice. Children can do this individually or they may be allowed to work in groups of two or three. They may select one of the following approaches:

    a. They may treat the corrido like narrative poetry and not compose music for it.

    b. They may choose to compose a tune to be used for the corrido and perform it in class.

    c. Children can tape-record their corridos, and if a classroom arhives has been maintained, they can keep their taped corrido there.

14. For this project, children may be taken to a recording studio where recordings are produced.

15. Find a museum in the community who plays with a Mexican American group and invite him or her to speak to and perform for the children. Most communities, however small, include persons who perform informally or at parties and dances.

Materials

* Definitions Sheet

Definitions Sheet: Exercise V

Beauty: A pleasing quality associated with harmony of form or color, excellence of craftsmanship, truthfulness, originality or other, often unspecifiable, property; a person or thing that arouses such delight.

Art: Human activity aimed at the accomplishment or participation in an esthetic experience; in common usage activities that involve creative ability, ingenuity, judgment and skill, resulting in an object or artifact.

Artistic expression: Of or relating to art or an artist's appreciation of or sensitivity to art or beauty.

Murals: Paintings on wall surfaces applied either directly or on material attached to walls, such as canvas, paper, wood, etc.; murals traditionally illustrate a story or historical event but have frequently been non-representational in contemporary usage.

Folk art: Art handcrafts and decorative ornaments produced by people who have had no formal art training but have an established tradition of style and craftsmanship; a country or region may have a characteristic folkart.

Corridos: Mexican narrative ballad genré which developed in association with the Mexican Revolution of 1910; it is still a popular genré in both urban and rural Mexican and Mexican American communities in Mexico and in the United States.

RESOURCES

BACKGROUND READINGS

Chicana History

by

Martha T. Cotera

Historians and educators in the United States find it difficult to teach and to speak about the role of the Mexican American woman in Mexican and U.S. history. The reason most often given for difficulties in presenting this history is the supposed lack of documentation on this phase of human history. Yet the documents exist in archives and in family trunks, waiting to be used.

In documenting roles, development and history of Mexican American women, one should, as an introduction, note the pre-Hispanic nucleus of culture in the valley of Mexico, which has provided so much of the native Mexican history and cultural tradition. This pre-Hispanic tradition indicates that goddesses as well as gods ruled the heavens before the Spaniards came and that the goddesses Teteoinnan, Coatlicue and Tonantzin were role models for native women.

Mexican queens and women chieftains--like Iztacxilotzin who governed in Cuahtitlan in 1019-1024; Queen Xochitl, wife of Tecponcaltzin, whose blood was shed in battle defending her nation; Queen Xiuh Tlaltzin, the first Toltec queen; Maria Bartola, Cacica de Ixtapalapa; Doña Magdalena de Mendoza Quaquahpitzahuac, direct descendant of the royal house of Tezozomoc--are historical figures. The chieftain heiress Malinalli Tepenal (Doña Marina), the famous Malinche, was sold by her mother and stepfather into slavery, and thereby lost her inheritance as chieftain in her town. As a slave, she became the property of Hernán Cortés and subsequently his translator and mistress.

Nahua women were active professionally as artisians, textile workers, feather craft workers, curanderas, midwives, farmers, livestock breeders, merchants, doctors, and marriage brokers, activities which indicate that they worked outside the home.

The civil rights of upper class women (pillis) equalled that of men regarding inherited political status and property rights. These women also had community property rights in marriage and could sue for divorce. The macehualas, lower class working women, had less social or political status but more individual freedom of action as women.

In the United States Southwest area during the sixteenth century, historians have found that women there also were free to engage in an occupation and to dispose of personal property. Women in many Indian nations could hold positions of power and leadership in their governing bodies. Since these women are the ancestors for many Chicanas in the United States, it is important to establish their status.

The Spanish Conquest relegated the Indian woman and, later the mestiza, to last place in the hierarchy of power and social prestige. The social order was established as Spanish males, Spanish females, mestizos and Indian males, and mestizas and Indian females. In the hands of conservative

Spanish males from southern Spain, mestizas and Indian women suffered economic hardships and tremendous socio-cultural transformation. Actually, the woman with greatest freedom continued to be the macehuala, the working woman mate of peones. The cacica and other upper class women entered the convent or married. This three-hundred-year period of conservatism practically destroyed all female leadership in Mexico since the potential leadership of the literate middle and upper classes rarely scaled the convent walls. These dark ages, for women did produce a bright star, Sor Juana Inez de la Cruz, who in the seventeenth century dared raise her voice as an intellectual, a poet and a feminist thinker on behalf of intellectual freedom for women.

The spirit of liberation was never entirely destroyed. In 1810 during the struggle for independence from Spain, illustrious female leadership like Doña Josefa Ortiz de Dominguez, the corregidora of Queretaro, was one of five top conspirators with Father Miguel Hidalgo y Costillo. Among the thousands of women actively involved were Leona Vicario, liberator of Chiapas, Gertrudis Bocanegra, organizer and leader of Michoacan, Manuela Medina, la Capitana, and Doña Maria Fermina Rivera.

Later in 1846 to 1848, during the war between the United States and Mexico, Leonor Encinas Avilés made history for her activities in patrolling the waters of the Pacific Ocean in ships which belonged to her family. During the 1860's War of the French Intervention, she carried arms and munitions for the Mexican liberal forces along the Pacific coast.

The French wars of 1862-1867 involved women in warfare and nationalist activities. Rosa Giogano of San Juan Bautista Tepeaca, Tabasco, liberated her town from the pro-French forces and eventually helped drive them from the state. Josefa Ocampo de Mata, the daughter of the statesman Melchor Ocampo, contributed to the writing of the 1857 liberal constitution. She accompanied her father in exile to San Juan de Ulua and later to New Orleans, and finally, in the 1860's returned to fight in the French war.

Margarita Mazo de Juárez is another heroine of the period. Although she did not actively fight in the war, Margarita, as President Benito Juárez' wife and ardent nationalist, evaded the French forces with her six children in order not to compromise the country. She resorted to selling tacos and embroidery to support her family while the President fought the war. Finally, in exile in New York and Washington, she served her country well as a diplomat, garnering support for the nationalist effort against the French. She returned to Mexico in the late 1860's to resume her place as first lady of the nation. Tragically, she died shortly thereafter at the age of forty-five.

Leonarda González from Cadereyta, Nuevo León, was born in 1833. During the French Intervention, she became a carrier of messages and munitions for the Republican Liberal armies.

In 1848, Mexican women in the United States suffered another major socio-cultural setback. Vanquished once again, the Mexican woman became low person on the hierarchical scale. This scale positioned Anglo males first, Anglo females, Mexican American males, and last, Mexican American females. For over one hundred years Mexican women and men in Texas have

suffered discrimination, poverty and violence. One of the first women to be victimized was Doña Patricia de Leon, founder of Victoria, Texas. Although her family sympathized with the Anglo-Texans and her son-in-law was the famous Captain Plácido Benavides of the Texas army, Doña Patricia lost her lands and her wealth. Her sons were cruelly murdered and she had to flee the state to save the rest of her family. Other women who were victimized by the lynch laws of the time, were Chipita Rodríguez of San Patricio, Texas, and Josefa [surname unknown] of Downieville, California. Both were charged of crimes and lynched on circumstancial evidence without the benefit of trials.

A contributing factor in the social denigration suffered by Mexican American women in the post-1848 period, and even today, is the stereotypic image forged about her by early Anglo arrivals to the Southwest, especially the women. It has already been said that, despite Spanish conservatism, Mexican women maintained much of their enterprising spirit and freedom of thought and movement which they inherited from Indian heritage and tradition. This was particularly true in the U.S. Southwest where Spanish colonial rule was further removed from the bureaucratic center of Mexico City.

Anglo women arriving from Boston and Philadelphia in the 1850's could not tolerate women muletrain drivers, mail carriers, or banco, gambling casino, owners, like La Tules, of Santa Fe, New Mexico. In personal diaries, letters, and literature, these new arrivals helped establish a negative image of Mexican American women as savage, immoral, animalistic and fertile with their "packs" of dirty children. Their dress, fashioned for hundred-plus-degree temperatures, also became an object of scorn because of bare arms, low necklines, and skirts which exposed the ankles. Needless to say, this stereotype has persisted and left a legacy of distrust among Anglo and Mexican American women in the U.S.

Mexican American women generally feel that this image of them prevents recognition of their historic contribution to the U.S. If they are held in low esteem, their efforts will never be dignified with recognition. This they feel has kept even their most remarkable efforts from receiving proper credit.

As early as the 1880's Mexican women actively contributed to socio-political activities in the U.S. A Mexicana-Texana, Lucy González Parsons made history as one of the labor organizers with the International Knights of Labor in Chicago, Illinois, on June 27, 1905, and as one of the most hard-working labor organizers in the U.S.

During the period of 1900-1922, Mexican American women became ardent supporters of the Partido Liberal Mexicano (Mexican Liberal Party) founded by Enrique and Ricardo Flores Magón, radical socialist labor organizers active both in the United States and in Mexico. Among the most active party organizers and orators were women from California and Texas, like Modesta Abascal, Silvina Rembao de Trejo, Andrea y Teresa Villarreal and Maria Talavera. These women also published and distributed Regeneración, the newspaper for the party. Among its Texas supporters were Margarita Endejos, Domitila Acuña, Severina Garza, Maria Cisneros, Concepción Martinez and Carmen Lujan.

Civil rights concerns also motivated activism among Mexican American women in the early part of the century. Women educators, homemakers and journalists helped to organize and participated in the Primer Congreso Mexicanista in Laredo, Texas, on September 11-22, 1911. Soledad Reyna, a teacher, made one of the keynote addresses, and Hortencia Moncaya, Jovita Idar, Maria Villarreal, Luisa Cabrera, Maria de Jesús de León and María Renteria were listed as presenters and organizers.

Since then, Mexican American women have been concerned with survival issues in this country. Their contributions and efforts have been in labor, educational reform, law enforcement and administration of justice. Their themes have been survival and not personal development, community and not individual issues. When feminist activities do not yield improvements for her people, the Mexican American woman has taken a separate course directed at community development. Thus the Mexican American woman is not visible in Anglo-American history, nor by Susan B. Anthony's side.

But one can find the spirit of human liberation alive and well in the heirs of these great contributors to both Mexican and Mexican American history. Each of the following great women have produced incentives for further contributions by others.

María Hernández, founder of the Sociedad Miguel Hidalgo in Crystal City, Texas, 1927.

Adela Sloss Vento, collaborator in the founding of LULAC, 1927, and the formation of the Texas LULAC network.

Martha Perales, collaborator in the founding of LULAC, 1927, and the formation of the Texas LULAC network.

María L. Hernández, founder of the Orden Caballeros de América, 1929, and active in education and political activities since 1929 (Lytle, Texas).

Jovita González de Mireles, folklorist, writer and past president, Texas Folklore Society (Corpus Christi, Texas).

Sara Ligarde, International Ladies Garment Union, 1930's (Laredo, Texas).

Dolores Hernández, worker in the pickets set up by agricultural workers on strike in Visalia, California on October 10, 1933 (California).

Emma Tenayuca Brooks, organizer of the famous 1938 Pecan Sheller's Strike in San Antonio, Texas; organizer of the ACAPAWA union.

Isabel McGran Gonzáles, politician, writer, activist during the 1930's and 1940's, originally from New Mexico; City Council candidate in Denver, Colorado; journalist with Challenge, a Colorado newspaper.

Sophia González, labor organizer in the 1959 Tex-Sun strike in San Antonio, Texas.

Margarita Muñoz de Simón, writer for El Democrata, 1950's, in Austin, Texas.

Virginia Múzquiz, founder of the Raza Unida Party; candidate to the Texas State Legislature in 1964.

Polly Baca Barragan, representative to the Colorado House of Representatives from 1975; candidate to the U.S. House of Representatives in 1980.

Irma Rangel, first Mexican American woman to serve in the Texas Legislature, elected in 1976 (Kingsville, Texas).

Cecilia Preciado Burciaga, member, National Commission on International Women's Year, 1977-1979 (Stanford, California).

Rhea Mojica Hammer, member, National Commission on International Women's Year, 1977-1979 (Chicago, Illinois).

Blandina (Bambi) Cardenas, director, office of Child Development, U.S. Department of Health, Education and Welfare (Texas).

Grace Olivarez, director, Community Services Administration, Washington, D.C. (New Mexico).

Grace Montañez Davis, Deputy Mayor, Los Angeles, California, 1979.

Mari Luci Jaramillo, Ambassador to Honduras, 1979 (New Mexico).

Nancy Lopez, golf pro; 1979-1981 (New Mexico).

Vilma Martinez, director of the Mexican American Legal Defense Fund in San Francisco, 1979-1981.

To these women may be added thousands more who everyday make history as advocates for Mexican American civil rights. In school rooms, labor unions, in politics and literature, Mexican American women daily enhance their illustrious heritage and direct inheritance from Diosa Tonantzin, Sor Juan Inez, Doña Josefa Ortiz de Dominguez.

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looking At

Looking At... is a current awareness bulletin published occasionally by the ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS). ERIC/ChESS is funded by the National Institute of Education (NIE) and sponsored by the Social Science Education Consortium, Inc. (SSEC). Free copies of Looking At... may be obtained from ERIC/ChESS, Looking At..., 855 Broadway, Boulder, Colorado 80302. If you are not already on the mailing list to receive bulletins and would like to be, send your name and address to ERIC/ChESS.

September 1975

ORAL HISTORY

purpose

Looking at... is published to let you know what we know about an emerging topic of interest or current concern to elementary and secondary social studies teachers. We, after all, are a "clearinghouse." We select, abstract, and index current hard-to-obtain documents for *Resources in Education* (RIE) and current periodical articles for *Current Index to Journals in Education* (CIJE). Also, we commission or prepare social studies practical guidance papers, interpretive papers, and reference tools when need, literature, and practice warrant. In the process of doing this work we get around, talk with many people throughout the country, have many visitors, and receive many letters and telephone calls for information about who is doing what, and what is the latest activity on a topic. Before enough theory, practice, or materials have crystallized or surfaced to warrant a practical guidance paper, we hope to make available information about practice, people, materials, and ideas on new topics--performing a clearinghouse and communication function through *Looking At....*

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INTERVIEW: Willa K. Baum

Although oral history is probably as old as mankind, its use in the classroom is fairly recent. If the cheap cassette tape recorder is the medium, the current concern with heritage, ethnicity, and self-identity is the catalyst. The message, a richer more representative social history, will be used in the future by a wide variety of researchers. The most immediate and obvious application of the method is in the pre-collegiate study of local history. But, as Mrs. Baum points out in the following interview, students gain much more than subject-matter mastery from the use of the technique. Social skills and a concern for social action are almost inevitable results.

Willa K. Baum is director of the Regional Oral History Office, Bancroft Library, University of California at Berkeley. The Office is concerned with the collection and preservation of reminiscences of persons who have made important contributions to the development of the West. Her pamphlet, cited in the bibliography on page 3, and her addresses on the subject of oral history have been adapted by secondary teachers across the nation.

Bonny Cochran conducted the interview. She was a Teacher Associate with the Social Science Education Consortium during the 1974-1975 school year and has now returned to her teaching position at Bethesda-Chevy Chase High School in Maryland.

Cochran: What is oral history?

Baum: Oral history is a method of collecting historical information. I'd like to emphasize the word *method* because oral history isn't a subject field. The method includes planned-in-advance, tape-recorded interviews with someone who has firsthand knowledge of an event or a way of life that's of some historical interest. It is *not* random conversation tape recorded. The interviewer and interviewee know that they're going to be tape recorded as they talk about something for historical preservation and they aren't just chatting. People have asked, "Aren't the Nixon tapes oral history?" I'd certainly agree that they are history and that they were tape recorded, but they are not oral history. They were not planned; the speakers had no knowledge that their conversations were going to be preserved.

Cochran: How does *oral* history fit into *local* history?

Baum: I think a lot of people combine the idea of oral history with local history. Local history is the subject--what you're studying--and oral history is the method. They go together very well--ideally, I think, for the elementary or secondary school level. Local history can be broken down into subfields such as local agricultural history, local urban history, local minority history and women's history. Oral history is especially appropriate to that newest subdiscipline, family history.

Cochran: What makes a good oral history interview?

Baum: Well, the first requirement is planning a reasonable project. What historically relevant subjects can you find out about from narrators--the persons interviewed? What questions should be asked? How should they be asked? The next requirement is that you select suitable narrators--persons who have a reason to know about the subject of the interview. In other words, don't ask somebody who was a factory worker about early farm practices. Third, the interviewer should have some knowledge of the subject of the interview--that means prior research--so he or she can keep the interview going with intelligent questions. Further requisites are that you have a tape recorder and know how to use it; that you have permission to use the information gained from the interview; and that you have some idea of what you are going to do with it. The last point is particularly important. I think that if you just go out and interview zillions of people for fun without any idea of ever doing anything with the data, you are not doing good oral history. Also, students, I think, like to do something that is going to be useful, not just a make-work thing.

Continued on Page 2

Cochran: What sorts of things could students do with the results of their interviewing?

Baum: Well, the class can put together some kind of group or individual reports. If they have taken a local-history subject, the chances are that there is no other information on what they've tried to find out and that their report will be a valuable addition to the historical information about their community. If their tapes are good--and I think the teacher needs to be quite selective--the tapes can be deposited in the local library or the local historical society. It really gives a lift to the whole program if students and narrators know that the good tapes will be selected for permanent preservation. Students can also put on an exhibit. They can gather photographs and objects and put together excerpts from the interviews. They can develop a media show with slides and tape excerpts from transcripts. All of these things require a certain amount of technical skill in handling tapes, photographs, and print, but I think secondary school students are very skillful at this.

Cochran: Do you think there are any good reasons to include oral history in the high school curriculum?

Baum: Yes. I think there are many good reasons. Much depends on doing it well, of course, but I think that it is an effective way of turning students on to the fun of learning. Oral history has been used in both urban and rural environments. In both settings students who certainly are not interested in history and possibly not interested in reading and writing become interested in these things via oral history. You can catch students with their interest in the tape recorder. In taping their interviews the students begin to relate themselves to the subject that they are studying, they begin to learn how to listen to people, and so on. In very small steps they begin to relate themselves back one generation or two generations and eventually begin to recognize themselves as part of the ongoing movement of humanity, which I think is part of the purpose of education.

Cochran: You mentioned a specific skill--listening--that can be learned through oral history. Are there other skills?

Baum: First, I think the method of oral history teaches students a way of finding out about something--anything--a way of doing research, let's say. To prepare oneself for an interview, you have to learn something about the use of the library and also about looking at pictures, newspapers, and such. So students learn some of the skills of library-type research.

But they also learn to *go and ask people* for information. One of the things that we have found here in our office is that our graduate students are excellent at doing library research and using manuscripts, that they will come in and use our transcripts and even our tapes; but they are appalled when we suggest that they should just go out and ask a person for information we don't have on our tapes or transcripts. I think that, if the high school student can learn to go out and question people to find out about something, then that is an important thing to learn, even if it isn't history that they are asking about. Not only can they learn the value of oral questioning; also they can develop their skill in asking questions. And questioning is a social skill which is valuable in whatever you are going to do.

Another reason to include oral history in the high school is that it will help students gain an understanding and an appreciation of the older generation. It strikes me that many young people have just never taken the time to listen to an older person.....and vice versa. Young people and older people often find they don't take the time just to sit and talk. The oral interview requires them to do that. I think that the older and younger generation can learn to talk to each other through oral history. If students go to the step beyond the interviewing and listen to the tapes carefully, or if they go through the painstaking process of transcribing it, they will begin to get a feel for language and understanding of how words are put together and what kind of communication is effective. Further, they certainly can learn spelling and punctuation if they go that transcribing step. (In that regard I think that oral history can be used in the typing classes. This would be a secondary use, but the typing classes might be plugged into the oral history program to help provide transcripts of the tapes.)

Also, students can develop organizing skills. The interview should be organized first for the kinds of questions to ask. The questions must be put into a reasonable order--an outline. As all teachers know, teaching students to outline is very difficult. Yet to prepare a good oral history interview is simply to outline. Afterward, the transcripts should be organized for some kind of final report.

Cochran: Does oral history yield a different kind of data from that traditionally available to high school students?

Baum: It doesn't necessarily yield more than the use of diaries, letters, and other personal materials that have been used in history. But in oral history you begin to get the emotional content in the voice tones and in the way people describe things and tell what these things meant to them. I think that oral history introduces high school students to the way history affects a person's life. Also, there are many groups of people who haven't ever been documented because they weren't quite in the mainstream of history. Those groups are especially valuable for students to do oral history with because the tapes the students collect actually add important new information to the field.

Getting Started

One technique for getting started is to play excerpts from Studs Terkel's record "Hard Times" (Caedmon Records). If you also have them read transcriptions of the interviews as they are listening, they seem to develop a sensitivity to oral history quickly. Have them jot down notes as they read and listen, and then break the class into six or seven groups. Have each group decide which interviews produced the best information. Then have each group develop three or four questions they would ask if they had been doing the interview. Discuss these with the class as a whole.

Guidelines for Doing Oral History

(from interview with Willa K. Baum)

1) Oral history, like any field work, requires a lot of personal guidance if it is going to be a valuable educational experience for the students. This guidance can come from school volunteers and teaching aides as well as from the teacher. Experienced students can help inexperienced ones, too.

2) The focus of the work of the class should be on one topic. Much of the value of the technique comes from students sharing their research and cooperatively evaluating the information they have obtained.

3) It is necessary to prepare carefully before starting the interviewing, although the class should not spend so much time on this that the students lose interest before the interviewing begins. One aspect of preparation is "boning up" on background information. Both teacher and students should bring in primary source materials, such as old newspapers, wills, diaries, photo albums, and scrapbooks--things that will help students develop a more immediate feeling for the past than reading textbooks.

4) Another aspect of preparation is practicing interviewing techniques and using the equipment. The equipment should be very simple. Practice can be brief. Students might interview each other or members of their families and then discuss which techniques were successful and which weren't..

5) Even though many students will be able to come up with appropriate narrators on their own, the teacher should be prepared to help find narrators. (This means, too, that the topic chosen should be one for which suitable narrators are available.)

6) It is important for the teacher to see that the appointment for the interview is made through an official source. Students should not be solely responsible for explaining the project and should not have to risk being turned down just because they are adolescents. A printed explanation of the project on school stationery is helpful.

7) Students should go out in teams of two or three. One of the team members might be more experienced, perhaps a student from the previous year's course. The teacher probably shouldn't go along with secondary students--they should be allowed to sink or swim on their own. With elementary students, it's a different matter, though.

8) Students should be required to do two separate interviews so they can profit in the second from what they learned in the first. The first one should be "debriefed" before they go out to do the second.

9) Each student should summarize his or her own findings from the experience: what he or she learned personally from the experience, what he or she found out about the subject matter, how the findings fit into the broader perspective of the topic that the class as a whole has been working on.

10) The tapes should be evaluated when they are completed. They shouldn't just be done and put away. There should always be some sort of planned finale--a little publication of excerpts, an exhibit or multi-media presentation for the local historical society, a party with the narrators as guests.

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Keeping Track

You'll want to develop some sort of cataloging system for keeping track of the interview tapes. The form below is the one used by the Bancroft Library at the University of California, Berkeley.

MODEL CATALOGUE FORM*

General Topic of Interview_____

Date_____Place_____Length_____

Personal Data:

Narrator	Interviewer
Name_____	Name_____
Address_____	Address_____
_____	_____
Name, address of relative, friend	Relationship to narrator (co-worker, neighbor, etc.)____
_____	_____
Birthplace_____	Length of acquaintance_____
Birthdate_____	_____
Occupation(s)_____	What was the occasion of the interview?_____
_____	_____
_____	

Interview Data:

Side 1

Side 2

Estimated time on tape:

_____

_____

_____

_____

_____

Subjects covered, in approximate order (please spell out names of persons and places mentioned).

_____

_____

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Recent United States History Topics

A very appropriate use of oral history is in the traditional American history course offering. Prohibition, the Great Depression, the home front during World War II, and the peace movement are popular topics. Differences in the experiences of persons who lived in different areas of the country at the time, their social and economic statuses, their ethnic backgrounds--all of these provide excellent data for students to analyze before drawing conclusions about how one ought to accept the standard textbook coverage of an event. Some more recent events also lend themselves to this technique. Students might:

1) Collect interviews with veterans of the Vietnam War. Develop a retrieval chart which will show differences in experience, length of service, attitudes toward the conflict, acceptance of the treaty terms. Caution students about drawing conclusions from insufficient data, but do allow them to analyze the tapes and charts for trends. The Korean conflict might be studied in the same manner.

2) Develop a perspective on the energy crisis, pollution, or population growth. Interview older members of the community concerning their views now and their recollections as to the importance of these national problems in the past.

3) Analyze the impact of Watergate on the local political scene. Interview many members of different groups to see how their perceptions of that chain of events correlates with what they read or hear from the national news media. Have students compare this with their textbook presentation.

Summary Presentations

Simply sitting and listening to tapes can be dull. Suggest to students that they liven up the presentation of their tapes with a multi-media approach. They might:

1) Choose one topic of local concern, i.e., mine safety, and develop an edited tape on which several men describe the various equipment which has been developed during the mine's existence. Exhibit the equipment that is being described. This may have to be done through photographs.

2) Synchronize slides made from old photographs with comments made by eyewitnesses to some important local event--the day the courthouse burned down, for example.

3) Edit a tape of several people describing how an artifact was made. Examples include soap, quilts, horseshoes, water witch rods. Pass samples of the items around the classroom as the tape is being played.

4) Build scale models of some monument in the local area. Have "old timers" describe why it was built, how it was funded, and what kinds of controversies arose concerning it. (There are always controversies and these add spice.)

5) Make a movie of the history of the school. Have the oldest living graduates do the narration. Be sure that they are interviewed before the script is written, so that their reminiscences become the focal point.

CONTRIBUTORS TO THIS ISSUE INCLUDED Christine Ahrens, Bonny Cochran, Nancy Dille, Fay Metcalf, Joan Russell, Georgiana Simon and Karen Wiley.

The Art of Mexican-America

by

Jacinto Quirarte

The Mexican-American artist is not difficult to identify in the 20th century. His parents, grandparents, or great grandparents may have come originally from Mexico. He may have been born in Mexico himself but spent a good part of his life in the United States. He may be a first or a sixth generation American. The important thing is that somewhere there is a tie with Mexico, or New Spain before that. Thus he is part American, part Mexican, and part Spanish. Which part plays the dominant role in his life depends upon many variables, all of which are tempered by his own talents and intelligence.

The contributions that American artists of Mexican ancestry have made in the past are far more difficult to establish. In order to do this we have to determine exactly when and how this identity was assumed. When do we begin to speak of Mexican-Americans and not Mexicans or Spaniards?

The dates of exploration, conquest, and evangelization by the Spaniards of the lands and peoples now comprising Mexico and parts of the United States took place between 1521 and 1821. The 19th century saw far-reaching and rapid political change take place: First, the independence of Mexico, declared in 1810 and attained in 1821; then its fragmentation with part of its northern frontier (Texas) breaking away in 1835; and finally the loss within 10 years of the area now comprising the American states of New Mexico, part of Colorado, Arizona, and California.

Is it proper, then, to speak of the peoples living in these areas at the time of the American conquest as Mexican-Americans? Technically, this would be correct, even though the area had been under Spanish control for a much longer period of time. Obviously, these designations based solely on national distinctions are only part of the picture. Those who settled and built the first missions in the American Southwest were New Spaniards; these were the same people who later became Mexicans and then Americans.

The first mission in the Southwest was established some 30 miles north of Santa Fe on July 11, 1598. Within the next 30 years 43 other missions were built. One of the most impressive of these is San Estevan Mission in Acoma, New Mexico. Missions in Texas and Arizona were inaugurated in 1690. Major examples are San José (1720-31), whose architect and sculptor was Pedro Huizar, and Purísma Concepción (1731), both in San Antonio, and San Xavier de Bac (1784-97) in Tucson. The 20 missions of California were founded between 1769 and 1823.

The artisans who worked during this initial period are called santeros, or makers of santos, Spanish for saints. This is a reference to a carved or painted representation of holy persons, not exclusively restricted to saints. The Holy Family and the Crucifixion as well as saints were represented either in figures in the round, called bultos, or painted on altarpieces or other panels, called retablos. Bultos made of cottonwood were assembled with dowels, never with nails, and then painted in red, yellow, blue, and green. The small wooden panels or retablos usually made of pine were especially prepared with a gesso ground and painted with tempera colors.

Most of the artisans are anonymous although a few are identifiable by name during the early decades of the 19th century. Some of the painters known are

Jose Aragón of Chamisal (heart of the Sangre de Cristo Range) working in the 1820's and '30's, and Jose Rafael Aragón (no relation) of Cordova, active between 1829 and 1855. Of the late 19th century sculptors, Juan Ramon Velazquez (1865-99) is prominent.

With time, the artisans simplified the forms in their works until these became the prototypes for a well-defined folk tradition in New Mexico. This was further systematized into an even more limited number of formal possibilities by the 20th century santeros who no longer make polychromed pieces, although the sculptured parts are still made and assembled in the old way. Some of the artists who have worked in this tradition are Patrocino Barela (1908-64), George Lopez (b. 1900), and Joe Mondragón (b. 1931).

The first phase of the Mexican-American tradition spans the period of time during which New Spain and then Republican Mexico controlled the area. American conquest definitely put an end to it although the breakdown process had already started some decades earlier under Mexican rule. It had its strongest expression in New Mexico where it was initiated and where it remained strong long after it ceased to be a viable force anywhere else.

Although Mexicans continued to come to this country throughout the second half of the 19th century, their numbers were not sufficiently large to create cultural changes in the areas where they settled. The change came with the Mexican Revolution of 1910. Thousands began to emigrate to the States after this date and continued to do so throughout the 1920's and '30's. The situation changed somewhat after this period as conditions in Mexico became more stabilized.

The second phase of Mexican-American art is dominated by artists actually born in Mexico. This includes all of the major Mexican muralists, Jose Clemente Orozco (1883-1949), Diego Rivera (1886-1957), David Alfaro Siqueiros (b. 1898), and Rufino Tamayo (b. 1899). Although these men never became American citizens they lived and worked in this country for many years. Orozco first came to the United States in 1917 and stayed for several years. He returned to Mexico in the early '20's but was back in this country by 1926. This time he stayed for eight years. Some of his major US works are the murals in Pomona College, California, in 1930 and Dartmouth College, New Hampshire, in 1932-34. Tamayo arrived in this country in 1926 and lived off and on in New York for the next 20 years. He developed the style of richly colored abstract painting which was to bring him international acclaim and eventual recognition in his own country. His Smith College mural (1943) is an important work of this period. He has since painted others in Houston, Texas, at the Bank of the Southwest Building (1955-56) and one other (1953) now in the Dallas Museum of Fine Arts. The other two muralists came to this country only to fulfill specific mural commissions. Siqueriros painted outdoor frescoes at the Chouinard School of Art and The Plaza Art Center, both in Los Angeles (1930-31); and in San Francisco, Rivera painted at The Stock Exchange Luncheon Club, the California School of Fine Arts, and The San Francisco Junior College (1930-31 and 1940), at the Detroit Institute of Fine Arts (1932-33), and at Radio City in New York (1934).

The '20's and '30's then were dominated by the muralists whose influence on American artists of this period (beyond their obvious impact on the short-lived PWAP-sponsored muralists) has not been properly assessed, particularly in regard to the work of Jackson Pollock and other Abstract Expressionists of the '40's.

The next generation of Mexican-American artists bridges both cultures. Some are self-taught, like Octavio Medellin (b. 1907), Chelo Gonzalez Amezcua (b. 1903), and Porfirio Salinas (b. 1912). Others, like Antonio Garcia (b. 1901) and Margaret Herrera-Chavez (b. 1912) have received most of their formal training in the United States. Still, close ties with Mexico have been retained (all, except Salinas and Herrera-Chavez, were born in Mexico). Medellin has returned to his native country on several occasions to work and study, and Garcia, to travel. Every year since 1954 Garcia has conducted a painting "workshop" for American and Mexican students in that country. Miss Gonzalez and Mrs. Herrera-Chavez acknowledge Mexican themes in their works as inspirational points of departure. Salinas, better known for his landscapes, likes to paint bullfight scenes and counts among his friends the best painters of this genre in Mexico and Spain.

Octavio Medellin's works in wood or stone, usually based on representations of a figure or animal, are strong and monumental regardless of their size. His subjects are depicted in broad, firm strokes. Surface textures and other details are subordinated to the total sculptural statement. He has a high regard for the native and primitive crafts of Mexico, particularly those of Veracruz and Yucatan. The functional art of the Indians and the integral part it plays in their daily lives have influenced his work. Medellin has taught in several Texas colleges and universities and, since 1966, has run his own school of sculpture in Dallas.

Porfirio Salinas has chosen a far more particularized path in his devotion to recording the landscapes of the Southwest with special reference to the environs of San Antonio. It is this immediate recognition and emotional attachment to the land that Texans feel that have brought him such acclaim in his home state. One of his earliest admirers was Lyndon Johnson, who began to buy his works in the '40's and whose elevation to the Presidency brought national attention to Salinas' work. His paintings have been reproduced in articles, books, and other publications, especially his renditions of the fields of bluebonnets which grow in profusion in Central Texas.

Antonio García, a well-known painter in Central Texas and Mexico, works in fresco, oil, egg tempera, casein, acrylics, and water colors. He has illustrated several books, painted panels and walls of several churches and public buildings (under the PWAP), and has done landscapes and portraits. He studied at the Chicago Art Institute in the late '20's and has been particularly influential as a teacher. For the last 25 years he has taught art in the adult education program at Del Mar College, Corpus Christi, and has conducted workshops in neighboring cities.

Chelo Gonzalez Amezcua has remained largely unknown outside Del Rio, Texas, until very recently when her work was shown in San Antonio. She has not received any formal art training nor followed any of the traditional paths in the arts. She uses pen and ink on paper or cardboard to weave her intricate linear patterns which serve to support the dreamlike images of her work. She calls her colored ink drawings "filigree art, a new Texas culture." This is a very apt description of her renditions of Aztec poets and rulers, muses, and other regal personnages, which in themselves evoke a certain mystical and magical quality.

Edward Chavez (b. 1917) and Michael Ponce de Leon (b. 1922) are two truly outstanding members of the next generation of artists whose formative years

span the '30's and '40's. They have achieved national prominence, with their works being exhibited in every major museum of this country. Primarily an easel painter, Chavez has painted murals in several states and Brazil. His work is based on the new pictorial languages developed by European artists before World War I, abstraction based on a cubist spatial grid. Color is spotted and accents flicker over much of the visual field in his early paintings. These are sustained within strong patterns established and defined by dark rectilinear forms. In his most recent works these have been de-emphasized, displaying a far richer palette. Large, clearly defined color fields take up large portions of the paintings. Chavez has taught in many colleges and universities since the '50's. At present he is teaching at Dutchess Community College in New York State.

Michael Ponce de Leon, printmaker and teacher at the Pratt Graphic Center in New York, is well-known for his relief prints made with a press of his own design. He creates bas-reliefs with special papers and a press that applies 10,000 pounds of pressure per square inch. He thinks of his work as a confrontation between the artist, equipped with no preconceived notions, and his material which is to be manipulated, molded, and made to respond to the artist's touch, while in the process it may impose or suggest certain possibilities. He explains his approach by saying, "I bring into my work all the insights gained from sculpture, paintings, cinematography, and music, and by combining their resources and wedding these traditionally separate media through a single image, a new form emerges. My research, therefore, is not based on new ways of graphics per se, but in discovering a new meaning of art through graphics," Ponce de Leon's prints and his teaching have influenced artists from all parts of the country.

Others who have gained some prominence in their home states are Joel Tito Ramirez (b. 1923), who depicts the landscapes and history of New Mexico in his paintings; Ruben Estrada Gonzalez (b. 1923), also from New Mexico, who explores all media, including steel and carved wood, in his assemblage paintings; Eugenio Quesada (b. 1927), from Arizona, who studied mural painting with Jean Charlot and lived in Mexico for five or six years. Quesada concentrates on easel paintings based on a figurative tradition, although he continues to be interested in murals.

The third generation, which came to maturity in the '50's, represents the diverse directions that American art was beginning to take at the time. The works of Manuel Neri (b. 1930) and Ralph Ortiz (b. 1934), both sculptors, reflect the prevailing modes of the '50's and '60's respectively. Neri, a San Francisco artist, has continued to work in a figurative tradition, using plaster and paint in his relief and full-round pieces. The figural portions are generalized representations, with no attention paid to anecdotal detail, in which the expressive possibilities of the material used play an important role. This effective tension between medium and thematic structure is related to the Abstract Expressionist approach of the '50's. Ortiz, the leading destructive artist of the '60's who has abandoned the concept of the artist as a constructor of objects. He, along with others, has sought to redefine the role of the artist and his work. He is best known for his "Piano Destruction" which he has performed on national television, in London, New York, Vancouver, and elsewhere. He explains, "To realize our destructions within the framework of art is to finally rescue ourselves and civilization from the havoc reaped by our depersonalized psychologies. Destruction theater is the symbolic realization of

those subtle and extreme destructions which play such a dominant role in our everyday lives, from our headaches and ulcers to our murders and suicides." His sculpture, exhibitions, concerts, and theater performances have been seen, heard, and experienced in major cities of both coasts and Europe. He has lectured extensively in universities, on the radio, and on television. With all these activities, and the publication of his manifestos, Ortiz has reached a vast audience here and abroad.

Other Mexican-American artists of this generation working in the Southwest and other parts of the country include Ishmael Soto (b. 1932), a ceramist and sculptor who teaches at The University of Texas at Austin. His studio is well known throughout the area and is meeting ground for patrons and young artists who are able to study and work there. Mel Casas (b. 1930), a painter who teaches at San Antonio College, paints large canvasses with garishly loud representations of amply endowed females in various settings, usually related to television and the movie screen. He calls these "Humanscapes." These works, with their strong thematic and pictorial tensions, draw us in, ask us to participate and identify with the passive viewer placed in front of the projected images.

In California, there is Louis Gutierrez (b. 1933), who is noted for his low-keyed collage paintings based on geometric configurations in whites, grays, and off-whites, and recently in a richer palette. Esteban Villa (b. 1930), a teacher at Sacramento State College, is a leading member of a group of California artists that is actively seeking recognition of Chicano artists.

Of the younger artists, Luis Jimenez, born in Texas in 1940 and now working in New York, is perhaps the outstanding example. Like Mel Casas, he uses the typical American phenomenon of the pop sex goddesses and the motorcycle, but adds an even more devastating dimension to his works. By concentrating on certain features of the human anatomy and exaggerating their proportions he creates satirical works comparable to some of the art of Rivera and Orozco; his large, shiny, polychromed sculptures are fashioned of fiberglass and epoxy.

Other artists who should be mentioned are Emilio Aguirre (b. 1929), a San Antonio painter who uses pop-like imagery in some of his works; Michael Lopez (b. 1938), a ceramist and teacher at the Oakland School of Arts and Crafts, who experiments with new as well as old materials and techniques in his work; Ray Chavez (b. 1938), a San Antonio painter; and finally, three young men, Amado Peña (b. 1943), of Laredo; Glynn Gomez (b. 1945), of Santa Fe; and Rudy Treviño (b. 1945), of San Antonio.

Serious students of contemporary art would find it difficult to identify an artist by nationality if confronted with the works and no other information. In this respect, American artists of Mexican descent, outside the small towns of northern New Mexico where artisans have continued to work in the old ways, are indistinguishable from other American artists. They have been affected by the same events which have revolutionized 20th century art. Still, antecedents have to be kept in mind. The Mexican-American artist straddles several traditions which at times seem irreconcilable. On the one hand he is indirectly related to the Spanish Colonial and Mexican Republican periods of American history and directly involved with American culture of the 20th century. On the other hand the ties with Mexico remain strong and in certain parts of the Southwest there appears to be a concerted effort to emphasize the latter more strenuously than ever before.

[Reproduced with permission from The Humble Way, IX (no. 2, second quarter, 1970), p. 2-9. Nineteen color reproductions of art works illustrate the text.]

RESOURCE PERSONS AND COMMUNITY INVOLVEMENT STRATEGIES

The exercises in this guide afford teachers the opportunity to involve many excellent and often underutilized human resources available in practically all communities. The basic objectives in this supplement relating to primary source material and "hidden" archival treasures and information can be effectively reinforced by utilizing the following human resources in the classroom.

Procedure

At the appropriate level of activity the following types of persons may be invited to share their information tools or resources with the students. It is advisable to prepare the guest speakers before their appearance regarding the students' attention span, the types of exhibit material which are most effective for their particular grade level, and the vocabulary level of the class to be visited. Presenters may include:

1) book publishers or librarians who can speak about book production;

2) printers;

3) television technicians to speak about techniques and research for television production (encourage the guest to bring demonstration equipment);

4) computer technicians to speak about computer communications (encourage the guest to bring software information or demonstration equipment);

5) archivists who can speak about primary source materials and bring examples of the incorporation of primary materials into finished products;

6) telephone company technicians to speak about telephone communication and teletype systems use to remit printed information nationwide (encourage the guest to provide demonstration equipment);

7) librarians who can speak about new formats for storing primary source information such as microfiche, computer disk, etc.;

8) parents who feel comfortable about sharing family history, photographs, heirlooms (most parents will need convincing that heirlooms don't have to be marketable antiques and that they may be simple objects that families keep for sentimental reasons);

9) representatives from the community who are involved in organizing fiestas patrias celebrations, in Mexican American genealogy research, or in civic organizations

which are ethnically oriented (The best method for identifying such persons is by maintaining a newspaper clippings file or by contacting civic organizations such as LULAC, the League of United Latin American Citizens, or local church organizations.);

10) persons who are self-taught folklorists or who are academic folklorists (Academicians can be found in local colleges and universities. Community or self-taught folklorists can be identified through personnel of a Spanish-speaking radio station, through a Spanish-language branch of the local public library, or by speaking to parks and recreation department personnel serving the Spanish-speaking areas of town. Another good source is a local Spanish-language publication if there is one in town.)

Depending on their interests and skills, the persons recommended as resources for the classroom can be incorporated into the classroom activities at the most appropriate time. However, even at the lower grade levels, most of the recommended persons will be effective resources and able communicators.

FIELD TRIPS

1. Visit area museums to see local historical artifacts especially those which relate to individual histories or family history.

2. Visit local historical markers whose history can be traced to local history and which can be matched to existing local documentation, photographs or archives.

3. Visit the public library and let the students speak to personnel involved with local history and archival collections. In situations where the materials are not directly relevant to the majority of the students because they are an ethnic minority, the teacher should request to see special files or collections organized on minority groups in the area.

4. Visit an exhibit of local historical photographs. An alternative activity is to arrange for such an exhibit to be set up in the school long enough for the students to be able to compare "then" and "now" photographs.

5. Visit the local newspaper library or "morgue" and let the personnel involved speak to the children about the uses of that type of primary source materials in documenting contemporary events.

6. Visit a computer systems company if there is one in the community or any company in the community which operates an automated information management system. Students can then experience the way in which primary information is being processed daily.

CLASSROOM MATERIALS APPROPRIATE FOR CHICANO STUDIES AND FOLK CULTURE ACTIVITIES

Elementary Level

Acuña, Rodolfo. The story of the Mexican American: The Men and the Land. New York: American Book Co., 1969.

Alexander, Frances. Mother Goose on The Rio Grande. Skokie, Illinois: National Textbook Co., 1976.

Chicano Children's Literature. Compiled by the MAMS 490 class. Sonoma, California: Chicano Studies Department, 1972.

Comins, Jeremy. Latin American Crafts and Their Cultural Backgrounds. New York: Lothrop, Lee and Shepard Co., 1974.

Creative Holidays. Creativity Activity Series. Los Angeles, California: Children's Book and Music Center, 1977.

La Música del Sol: Un Cuento Nahuatl y Una Obra de Teatro. Austin: Dissemination and Assessment Center for Bilingual Education, 1978.

Musical Experience Who Am I? Los Angeles, California: Children's Music Center, 1977.

Newlon, Clark. Famous Mexican Americans. New York: Dodd, Mead and Co., 1972.

Perkins, Amali R. Cosas mexicanas: A Resource Book for Bilingual Bicultural Education. Austin, Texas: Dissemination Center for Bilingual Bicultural Education, 1973.

Poesias Infantiles. Austin, Texas: Dissemination and Assessment Center for Bilingual Education, 1978.

Sauvageau, Juan. Stories That Must Not Die: A Bilingual Reader of Folk Tales. Austin, Texas: Publishing Services, 1976.

Junior High - High School Levels

Acuña, Rodolfo. A Mexican American Chronicle. New York: American Book Co., 1969.

Anderson, M. Mexican Americans: Sons of the Southwest. Claremont, California: Ocelot Press, 1971.

McWilliams, Carey. Mexican Americans: A Student's Guide to Localized History. New York: Teachers College Press, 1968.

Martínez, Al. Rising Voices: Hispano-American Lives. Voces que surgen: biografías cortas de hispano-americanos. New York: New American Library, Inc., 1974.

Nava, Julian. Mexican American. New York: Van Nostrand-Reinhold Books, 1971.

Nava, Julián. Mexican Americans: Past, Present, and Future. New York: American Book Co., 1969.

Nava, Julián. Mexican Americans Today. Middleton, Conn.: Xerox Corp., 1973.

Paredes, Américo. Folk Tales of Mexico. Edited and translated by Américo Paredes, with a foreward by Richard M. Dorson. Chicago: University of Chicago Press, 1970.

Selected Filmstrips

Bilingual/Bicultural Educational Series by Ricardo J. Cornejo and Luz Ojeda Cornejo. 2 filmstrips/2cassettes, $59.50. Bilingual Educational Educational Services, South Pasadena, California.

For Chicano parents and for school administrators. A historical account of bilingualism in the U.S. and a rationale for bilingual education.

Chicano Art of the Southwest. Color slide collection. $40.00 per category, $35.00 per category in orders of 5 or more. Instituto Chicano, 1151 Culebra, San Antonio, Texas 78201.

11 slide categories, each of which consists of 20 slides; features well-known artists and themes, such as the family, folklore, religion, poster art (sculpture).

Chicano Culture Series. 4 filmstrips/4 cassettes, per filmstrip $9.95, per cassette $9.95. Bilingual Educational Services, Inc., South Pasadena, California. Set price $75.50.

1) Bilingual Education (values of bilingual education).
2) Eugenia y Francisco's Wedding (study of Chicano social life and customs).
3) Life in the Barrio (important activities in the barrio).
4) La Familia (studies family structures and relationships).

Contemporary Chicano Life Series. 9 filmstrips, 9 bilingual cassettes and 9 teacher's guides. Per filmstrip $9.95, per cassette $9.95, set price $154.95. Bilingual Educational Services, Inc., South Pasadena, California.

Series explores the principal organizational focus points of Chicano emergence in the last decade.

1) Chicano art-murals, 2) Chicano political representation, 3) education-case for bilingual, multicultural education, 4) immigration from Mexico, 5) Chicano political identity: perspectives, 6) land question: from Guadalupe Hidalgo to Moratorium-history of political and geographic relation between U.S. and Mexico, 7) La Raza Unida: Myth or Reality? ....

La Raza: A History of Mexican Americans. 26 filmstrips and 13 records, approx. 1500 different visuals are incorporated in the filmstrips; color, English and Spanish versions available and includes a 400-page Teacher Manual, sale $300. CCM School Materials, Inc.,

2124 West 82nd Place, Chicago, Illinois 60620 or check with your nearest CCM School Material outlet.

Full history of the Chicano from preColumbian times to the settlement of the Southwest and including the immigration movement in the U.S. and the struggles against poverty and prejudice in this country.

Minorities Have Made America Great. Part II, 6 filmstrips, color, sound (6 records), $84.00. Warren Schloat Productions, Inc., Pleasantville, New York 10570.

Includes American Indians, Puerto Ricans, Orientals, and Mexican Americans. Members of these groups discuss their history in the countries of their origin and in the United States. The filmstrips on the Puerto Ricans document immigration, political and social problems, and social organizations.

Minorities Have Made America Great: No. 12: Mexican Americans. Filmstrip/record, color, $18.00. Warren Schloat Productions, Inc., Pleasantville, New York 10570.

Minorities: The Mexican Americans. 1 filmstrip/1 record, approx. $6.00. Warren Schloat Productions, Palmerlane W., Pleasantville, New York 10570.

Pilgrimage. 2 filmstrips, 1 record, $30.00. Multimedia Productions, 580 College Avenue, Palo Alto, California 94306.

An account of the Huelga March to Sacramento which dramatized the goals of the Grape Strike.

Spanish American Leaders of the Twentieth Century. 8 color filmstrips/4 records, $88.50. Holt, Rinehart and Winston, 383 Madison Avenue, New York, New York 10017.

Spanish Ranching in Texas. Sound filmstrip, 79 frames, color, 10 min. tape recording (reel or cassette), slide shows $14.50 plus 73 cents tax and 49 cents handling, filmstrip $5.65 plus 28 cents tax and 41 cents handling, audio tape available in English or Spanish. Institute of Texan Cultures, P. O. Box 1226, San Antonio, Texas 78294.

Developed by the University of Texas Institute of Texan Cultures, 1972, grades 3-12.

The Culture of the Mexican Americans and La Cultura de los Norte-americanos de Origen Mexicano. Includes 2 captional filmstrips, English and Spanish, 1 non-captional filmstrip, 2 cassettes and teacher's guide, #AE005, $34.00. Bilingual Educational Services, South Pasadena, California.

Explores contemporary Chicano culture.

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Nava, Julián. Viva La Raza! Readings on Mexican Americans. New York: Van Nostrand Co., 1973.

Rivera, Feliciano. A Mexican American Sourcebook with Study Guidelines. Menlo Park, California: Educational Consulting Assn., 1970.

PART II

THE MEXICAN AMERICAN COMMUNITY CULTURAL AWARENESS CURRICULUM FOR JUNIOR COLLEGES

OVERVIEW: The Mexican American Community Cultural Awareness Curriculum

The purpose of a course in Mexican American community cultural awareness is to expose the student to primary sources of information, folklore and documentation which can be found in any local Mexican American community. Through the types of research and activities recommended here, the student will successfully discover Mexican American cultural materials, institutions, facilities and human resources available to supplement ethnic studies course materials and textbooks.

Method and approaches

Recommended classroom activities, lectures and student projects will be organized according to subject areas as outlined in each particular section. Basically, through this course and student activities, the student should develop an appreciation for and an understanding of the role the Mexican American has played in the development of the United States. Both instruction and projects will enable the student to know the Mexican American in terms of the origins of his culture, traditions, attitudes and ideals. The student will also come to realize that many of the nation's economic, social and legal institutions can be traced to the Mexican American heritage. Further, students will, through the use of primary source materials and interview techniques, understand the culture conflict that Mexican Americans have experienced as an ethnic minority in this country.

EDUCATIONAL OBJECTIVES

This syllabus may be utilized with students at the junior college level. The subject matter, the approach and the resources to be utilized are appropriate for incorporation in social studies, sociology or history coursework with emphasis on multiculturalism or Mexican American studies. Students who complete the course work and recommended projects will have developed:

1. An awareness and an appreciation for the local community as a resource for social studies and ethnic studies.

2. An awareness of folklore, local history and family history as sources for developing community history and cultural profiles.

3. An attitude of respect for cultural identity, heterogeneity, pluralism, and for the diverse ethnic groups in the community which contribute to the dominant culture.

4. An appreciation for the value of producing and preserving primary source materials as a means of preserving family, local and national history.

5. Skills for experimenting with the use of their own primary source research and supplementing textbook materials.

6. Knowledge of research techniques which will prepare them for the future.

UNIT I: Introduction to the Use of Folklore, Oral History and Other Primary Source Documentation for Mexican American History and Socio-Economic Topics

A. Topics

1. Definitions and strategies for the educational use of primary source materials.

2. Folk culture: definitions and typical uses in education and popular culture studies.

3. Folklore: definitions and basic techniques for gathering folklore in an ethnic community context.

4. Oral history: definitions and basic techniques for working with oral history in an ethnic community context.

5. Rationale for the use of primary source materials in the classroom.

B. Student Projects and Activities

1. Each student can compose an inventory of the potential sources or subjects (people) they discover for follow-up for one of the following activities:

   a. Family history

   b. Oral interview

   c. Source for folklore, legends, stories about the neighborhood, jokes, etc.

   d. Source for primary source materials.

2. Students can develop a rationale for the use and incorporation of ethnic primary source materials into the curriculum at all levels.

3. Students who have ready access to folkculture, folklore, oral history or primary source materials can work on a "re-write" project. They can use the material to rewrite the history relating to that specific material, incorporating the new knowledge provided by the primary source materials.

4. Students can develop an outline for any of the following:

   a. Family history project

   b. Oral history interview

   c. Procedural outline for collecting folkculture artifacts from the community.

C. Recommended Readings

Leach, MacEdward. A Guide for Collectors of Oral Traditions and Folk Cultural Material in Pennsylvania. Harrisburg, Pennsylvania: Pennsylvania Historical and Museum Commission, 1968.

McCracken, Jane, ed. Oral History: Basic Techniques. Winnipeg, Manitoba: Manitoba Museum, 1974.

Metcalf, Fay D. and Matthew T. Downey. Teaching Local History: Trends, Tips and Resources. Boulder, Colorado: Social Science Education Consortium, Inc., 1977.

Recording Basics. St. Paul, Minnesota: Productions Communication 3 M Company, n.d.

Tamashiro, Roy T. "Using Photography to Amplify Self-Esteem in the Primary Grades," Education Digest, 37 (November, 1971), p. 38-40.

Tyrrell, William G. Tape Recording Local History, Technical Leaflet #35. Nashville, Tennessee: American Association for State and Local History, 1966.

UNIT II: Mexican American History, 1848-Present, and the Use of Primary Source Materials

A. Topics

1. Brief historical summary of the Mexican states which are now part of the U.S. Southwest, 1519-1848.

2. Summaries of the movements to resist incorporation into the United States and to resist social, economic and political domination.

3. Participation of Mexican Americans in the U.S. Civil War and in other historical events, 1848-1900.

4. Contributions of the Mexican American in business, industry and law: Mexican and Spanish law, mining industry, ranching and irrigation, trading routes, transportation and commerce, and food industry.

5. Contributions of Mexican Americans in art and culture:

   a. Development of popular dramatic tradition through pastorelas, carpas, teatros and the new teatro campesino and guerrilla theater movements.

   b. Enrichment of the musical tradition on both sides of the border through a sharing of corridos, conjuntos, mariachis and composers from 1848 to the present.

   c. Development of Mexican American art including sculpture and mural art.

   d. Development of Mexican American literature which expresses both cultures affecting the Mexican American.

B. Student Projects and Activities

1. Students can prepare a family history following the format suggested in Appendix I of the present volume. Discussion of these histories can be centered in areas where Mexican American families were affected positively or negatively by having remained in the United States during the last century or by having immigrated to the U.S.

2. Students may conduct three to five interviews of elderly Mexican Americans or gather information from their own families to see if anyone recalls or has any information relating to the movements and ideology of Catarino Garza, Juan Neponuceno Cortina or Joaquin Murietta or any other Mexican American person or group which became involved in resisting domination by the United States and by the people from the U.S. who took over the former Mexican states.

3. Students may review the Guide to the Federal Archives Relating to the Civil War and the Official War of the Rebellion Records, and develop a roster of some of the Mexican Americans who fought in the Civil War with the Union or the Confederacy.

4. A student can interview the owners of the oldest Mexican American business in town. The interview should yield information as to the character of Mexican American businesses in the community and their contribution to social and economic development.

5. For the art and culture activities, oral interviews can include artists, musicians and club or church-related personnel who organize jamaicas, fiestas patrias and other community festivities. Discussions and analyses of these interviews can yield local history data about neighborhood development, history of local institutions, growth and development of the community, etc.

6. Students can write out a typical September 16 program and chronicle the activities documenting the history of this type of celebration in the community.

7. A group of students can form a writers' project group and develop a local history project for the Mexican American community in their town, including: general demography (from earliest to present), early settlers (oral interviews), family histories, business development, church and church organizations, civic activities including club histories, cultural development and the arts, and political histories including voting records, voting patterns and political histories.

C. Recommended Readings

Acuña, Rodolfo. Occupied America: The Chicano's Struggle Toward Liberation. New York: Harper and Row, 1972.

Hutchinson, C. Allan. Frontier Settlement in Mexican California. New Haven, Connecticut: Yale University Press, 1969.

Swadesh, Frances. Los Primeros Pobladores. Notre Dame, Indiana: University of Notre Dame Press, 1974.

McWilliams, Carey. Mexican Americans: A Student's Guide to Localized History. New York: Teacher's College Press, 1968.

Rivera, Feliciano. A Mexican American Sourcebook with Study Guidelines. Menlo Park, California: Educational Consulting Association, 1970.

Cotera, Martha P. Diosa y Hembra: History and Heritage of Chicanas in the U.S. Austin, Texas: Information Systems Development, 1976.

Garcia, Odalmira. Chicana Studies Curriculum Guide, Grades 9-12. Austin, Texas: National Education Laboratory Publishers, 1978.

UNIT III: Mexican American Educational History, 1848-Present

A. Topics

1. The history of educational institutions and educational ideologies among Mexican Americans.

2. The Spanish and Mexican systems of education existent in the seventeenth, eighteenth and nineteenth centuries in the U.S. Southwest.

3. The almost universal exclusion of Mexican American children from public schools from 1848 to 1920.

4. The "escuelitas", neighborhood schools run by teachers trained in Mexico who maintained private schools for basic instruction in math, reading and writing.

5. The gradual inclusion of Mexican Americans into the public school systems and early advocates for quality education, like Dr. George I. Sánchez and Dr. Carlos Castañeda.

6. Organized group advocacy from the League of United Latin American Citizens (LULAC) and the modified "escuelita" program in the 1950's which centered around the teaching of English basic vocabulary to preschool children.

7. The movement toward ethnic and racial integration of the 1960's.

8. The issues of bilingual education and ethnic studies at the college level of the 1970's.

9. Related issues of the 1970's: training and recruitment of Mexican American teachers, recruitment and retention of Mexican Americans in higher education, and development of a culturally relevant curriculum.

10. Issues of the 1980's: educational policies at the local, state and federal levels and consequent progress toward quality education.

B. Student Projects and Activities

1. Oral histories can be written or taped about the educational experiences of the following: Mexican American leaders, Mexican American elderly persons, aged 60 or older, Mexican American high school students, or Mexican American teachers and administrators. The objective will be to determine if the trends discussed in the syllabus are accurate and to identify changes occurring in the educational system in the last two decades.

2. Select a predominantly minority school and a predominantly Anglo school and conduct a facilities assessment, comparing

such factors as student population, ratio of library books per student, audio-visual equipment, existence of special facilities such as art rooms, music rooms and libraries, playground space and playground equipment, and landscaping. The objective will be to establish if the trends of inequality discussed in the syllabus are still apparent and to identify any improvements which have occurred in equalizing education.

C. Recommended Readings

Beals, Ralph. No Frontier to Learning. Minneapolis: University of Minnesota Press, 1957.

Carter, Tom. Mexican Americans in School: A History of Educational Neglect. Princeton, N.J.: College Entrance Examination Board, 1970.

Castañeda, Alfred, et al. Mexican Americans and Educational Change. New York: Arno Press, 1974.

Johnson, H.S. and William J. Hernandez. Educating the Mexican American. Valley Forge, Pennsylvania: Judson Press, 1971.

Turner, Paul S. Bilingualism in the Southwest. Tuscon: University of Arizona Press, 1973.

UNIT IV: Mexican American Labor and Employment History

A. Topics

1. Mexican American workers and the development of labor unions in the West and Southwest.

2. Labor organizing and labor strikes:

   a. Sugar beet workers' strike in Ventura, California, 1903.

   b. Mexican American workers' strike of the local street railway in Los Angeles, California, 1910.

   c. Early efforts to organize a union of grape pickers in Fresno, California, 1922.

   d. The Confederación de Uniones Obreras Mexicanas (CUOM) formed in Southern California with 3,000 workers, 1927.

   e. Massive strike of agricultural workers in Los Angeles County, 1933.

   f. Series of strikes by the Cannery Agricultural Worker Industrial Union, 1933.

   g. Strike by 3,000 Mexican Americans against the citrus crop industry in Orange County, California, 1936.

   h. Pecan shellers' strike in San Antonio, Texas, 1936.

3. Organizing efforts of César Chávez and of other labor union leaders active during the past twenty years.

4. Recent labor organizing activities: the Agricultural Workers Organizing Committee, the National Farmworkers Association, the United Farmworkers Organizing Committee of California, the Farmworkers Labor Organizing Committee of Ohio and Indiana, and the Texas Farmworkers Union.

5. Local labor organizing activities:

   a. The Economy Furniture Strike, 1969-1971, Austin, Texas. This strike led to the incorporation of upholstery workers into the ranks of the local and national AFL-CIO Upholsterers Union. Sample archival materials are included at the end of this section.

   b. Another Texas effort attracted national attention. The Farah Garment Factory strike in 1972 in El Paso, Texas, and the subsequent unionization of women garment workers at Farah Manufacturing Company.

B. Student Projects and Activities

1. Students can review the local newspaper library and develop a listing of references and a chronology of the development of one labor union in town or in the state.

2. Students can visit the local office of a labor union and develop a documentary history of a local union based on information from union files.

3. Students can also do a taped or written interview of a Mexican American man or woman to chronicle their work history and the problems or successes they have experienced in the job market. Emphasis can be placed on union and promotion experiences, training and other opportunities, and problems and experiences attributable to their cultural background and ethnicity.

4. Students can do a neighborhood "work" history with coverage of a fifty-year or a thirty-year period to document the types of businesses which exist in the neighborhood and their owners and employees.

5. Students can do one of the employment-related activities suggested in Unit V.

C. Recommended Readings

Briggs, Vernon. Mexican Migration and the U.S. Labor Market: A Mounting Issue for the Seventies. Austin, Texas: U.T. Center for Human Resources, n.d.

Galarza, Ernesto. Spiders in the House and Workers in the Field. Notre Dame, Indiana: University of Indiana Press, 1970.

Gomez-Quiñones, Juan. The First Steps: Chicano Labor Conflict and Organizing, 1900-1920. Los Angeles: Chicano Studies Center, University of California, 1974.

Mathiessen, Peter. Sal Si Puedes: César Chávez and the New American Revolution. New York: Random House, 1970.

Park, Joseph F. Mexican Labor in Arizona During the Territorial Period. Tucson: University of Arizona Press, 1977.

Schmidt, Fred. Spanish Surnamed Employment in the Southwest. Washington, D.C.: Equal Employment Opportunity Commission, 1970.

UNIT V: Mexican Americans and Civil Rights

A. Topics

1. The fulfillment of article IX of the Treaty of Guadalupe Hidalgo since 1848.

2. Socio-economic practices and politics with relation to political participation, housing, education and employment opportunities for Mexican Americans in the United States.

3. Mexican relationships with law enforcement agencies and the judicial system.

4. Mexican American advocacy efforts:

   a. Juan Neponuceno Cortina and the South Texas uprising in the 1850's.

   b. Catarino Garza, journalist and advocate for Mexican American civil rights, active from 1878 to 1889 in the South Texas Valley and in Corpus Christi, Texas. (Catarino Garza was also the founder of several still active sociedades mutualistas in the state. These sociedades mutualistas provided mutual aid to their members and social welfare not provided for by the government or the community in general.)

   c. Activities of the Congreso Mexicanista of 1911 in Laredo, Texas.

   d. Plan de San Diego of 1917, a plan formulated by South Texas Chicanos to liberate Texas from the United States.

   e. Organization of civic and civil rights groups, 1926-1929: the League of United Latin American Citizens (LULAC) and the Orden Caballeros de America.

5. Participation of the Mexican American in World War II and the establishment of the American GI Forum, a national service organization of Mexican American veterans which helped create greater economic opportunities and a core group of individuals, nationally dispersed, who worked for improvement of the status of Mexican Americans.

6. Activities in the areas of education and political participation during the 1950's and 1960's:

   a. The work of Edmundo Mireles and Eleuterio Escobar to improve the Texas educational system through reform activities and programatic changes.

   b. Federal bilingual education legislation of 1965, which helped structure a more traditional and relevant strategy for educating Mexican American children.

B. Student Projects and Activities

1. Visit the local newspaper office and review index files for references to the Mexican American community. Newspaper file bibliographies can be prepared on local educational reform and programs, law enforcement and Mexican Americans, and on coverage of other civil rights concerns.

2. Prepare an equal employment opportunity report for the city, the county, or the school district. Review employment archival files, and indicate, by ethnicity, the number of employees and their occupational level. This type of report, derived strictly from primary materials, can provide information on employment status of minorities. If time and resources permit, a comparison on levels of employment can be made with a study of the occupational status of minorities a decade earlier.

3. An equal employment opportunity project can be refined further by summarizing the numbers of employed women, by ethnicity and by occupational level. This quantification allows for comparisons of sex and race hiring and promotions practices.

4. Prepare an educational status report on Mexican American children by reviewing the following records available at the administration offices of the local public school district:

   a. Enrollment levels of Mexican American students as a percentage of the total student population;

   b. Grade placements to determine what percentage of those students entering the first grade are actually graduating at the end of twelve years of school;

   c. Academic scores of Mexican Americans as compared with other students;

   d. Student disciplinary action, by ethnicity and race;

   e. Employment statistics on Mexican American school personnel by occupational level.

APPENDICES

APPENDIX I

Family History

Families are influenced by the time and area in which they live. This chronology and the events relevant to members of students' families will help make the student aware of how his or her family is related to society and to the immediate community. The student should record major dates in the history of the family being interviewed into the time chart below. How were the lives of the members of their families affected by these events?

	Historical Events	Family History (Specific family being interviewed)
1905	Massive migration from Mexico begins because of the Revolution against Porfirio Diaz.	
1910	Mexican Revolution affects persons in Mexico and in the U.S.	
	Sociedades mutualistas and other fraternal and church organizations are formed to assist Mexican Americans.	
	Congresos and other community meetings are held to address the issue of Mexican American civil rights, especially concerning court procedures and the frequent lynchings of Mexican Americans.	
	Schools run by Mexican Americans for Mexican Americans are common, and few Mexican Americans attend schools with Anglos.	
1920	Mexican Americans in the Southwest lose their lands through court action or violence; patterns of migrant labor begin.	
	Increased militancy among Mexican Americans is perceivable as violent conflict continues between them and the Anglo community, especially during labor-organizing activities.	
	LULAC (League of United Latin American Citizens) is founded to promote citizenship and educational, political and social reform laws.	
1930	As the Depression nears, Mexican Americans are displaced from industry and agriculture. Thousands are repatriated to Mexico, many of whom are U.S. citizens.	

1940 World War II generates industrial work which attracts a new wave of Mexican migration into the United States.

Mexican American males participate in the armed forces and discover that Mexican Americans are deprived of many rights and benefits.

The American G.I. Forum is founded in Texas to promote veteran rights and benefits of Mexican American veterans.

During the war, pachuquismo is prevalent along the U.S.-Mexico border and in the larger cities of the Southwest.

1950 LULAC membership grows and LULAC civic activities, especially in educational reform, increase. Most major Texas cities organize LULAC chapters.

American G.I. Forum develops as a national organization.

The activities of the U.S. Un-American Activities Committee curtail civil rights activities and labor organizing among Mexican Americans, and many activists are deported.

1960 The Political Association of Spanish-Speaking (PASO) is formed throughout the Southwest to encourage political activism among Hispanics.

Bilingual education legislation is passed in 1965 as part of the Elementary and Secondary Education Act which provides an opportunity for Mexican Americans to maintain their language.

Reactivated civil rights awareness and activism generates massive, frequent and widespread school walkouts. Mexican Americans become more directly involved in policy-making for education and other community concerns.

1970 Equal employment opportunity and affirmative action programs attempt to open the doors of employment and economic opportunity for Mexican Americans.

Over $170 million in federal tax money is spent to provide bilingual programs nationally.

Mexican Americans still drop out of school in large numbers.

Mexican Americans are disproportionately represented in police brutality cases and in cases involving misadministration of the judicial system.

Mexican American women become more visible in lobbying for equal rights in the job market and at home.

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APPENDIX II

Interviewing

Procedures

1. Select the member or members of your family that you want to interview.

2. Using the suggested interview outline included in this unit, prepare your questions before the interview. Add to the outline questions suggested by the facts you have on the person being interviewed and by the documents and other materials you may have already studied. Inquire in advance whether or not the subject has been active in civil rights, any of the World Wars, or in educational reform and civic organizations. By so doing, you can be prepared to structure more specific questions.

3. Practice your interview techniques by conducting a mock interview with a friend or a family member. In this way, you can structure follow-up questions more efficiently. You can also practice the timing and the spacing of your questions since you do not want to rush any part of the interview. These are good techniques to remember:

    a) Pause (it's better to have regular pauses so you can gather your thoughts and proceed systematically than to rush headlong into a non-productive session);

    b) Use positive follow-up questions such as: "This is interesting, tell me more about it?" "What/Whom/How else...?" "How did you/they feel about that?"

4. Never press a topic. Persons involved in civil rights or reform movements may have painful memories, disappointments, lost friendships. It is best to let the person being interviewed determine when is the best time to speak about a topic. Later you can broach the subject differently and the inquiries will probably be answered.

5. The interview should be scheduled at a convenient time for the respondent. You should be very thorough in explaining the purpose for the interview and the objectives to be accomplished. Have a specific and appropriate method of disposing of the tapes or written record, if there is any. The respondent has a right and the need to know what will become of the material. If at all possible, materials should be deposited in an archival collection. Many public libraries, except the smallest ones, have local history collections that welcome all types of oral histories, memoirs, interviews, and artifacts.

6. If possible, tape record the interview so that the exact words and intonation of the respondent are captured. If you intend to do so, be sure to have the respondent's permission from the very beginning.

7. If you plan to document your history with documents or artifacts, you might at the end of the interview request to see them and to photograph them. Unless you are an extremely responsible person, do <u>not</u> borrow

items. If you do, set an exact date for returning the items and do so on or before that date.

Review Outline

This outline will give you basic information on the family member you are interviewing. For a more complete interview you may want to use additional questions developed from the family history chart in Appendix I.

Name_____ Relationship to student_____

Place of birth_____ Date of birth_____

Ethnic background_____ Religion_____

Brothers and Sisters

Name	Birthdate	Occupation	Present Address

Education _____

Occupations

1._____ Where_____ When_____
2._____ Where_____ When_____
3._____ Where_____ When_____

Migrations (movement of family residence)

From_____ To_____ When_____ Why_____
From_____ To_____ When_____ Why_____
From_____ To_____ When_____ Why_____

Date and place of marriage_____

Age bride____ groom____ Type of ceremony_____

Children

Name	Birthdate	Occupation	Present Address

Family activities and celebrations _____

Political and social organization membership and activity _____

_____